Kine WEEKLY

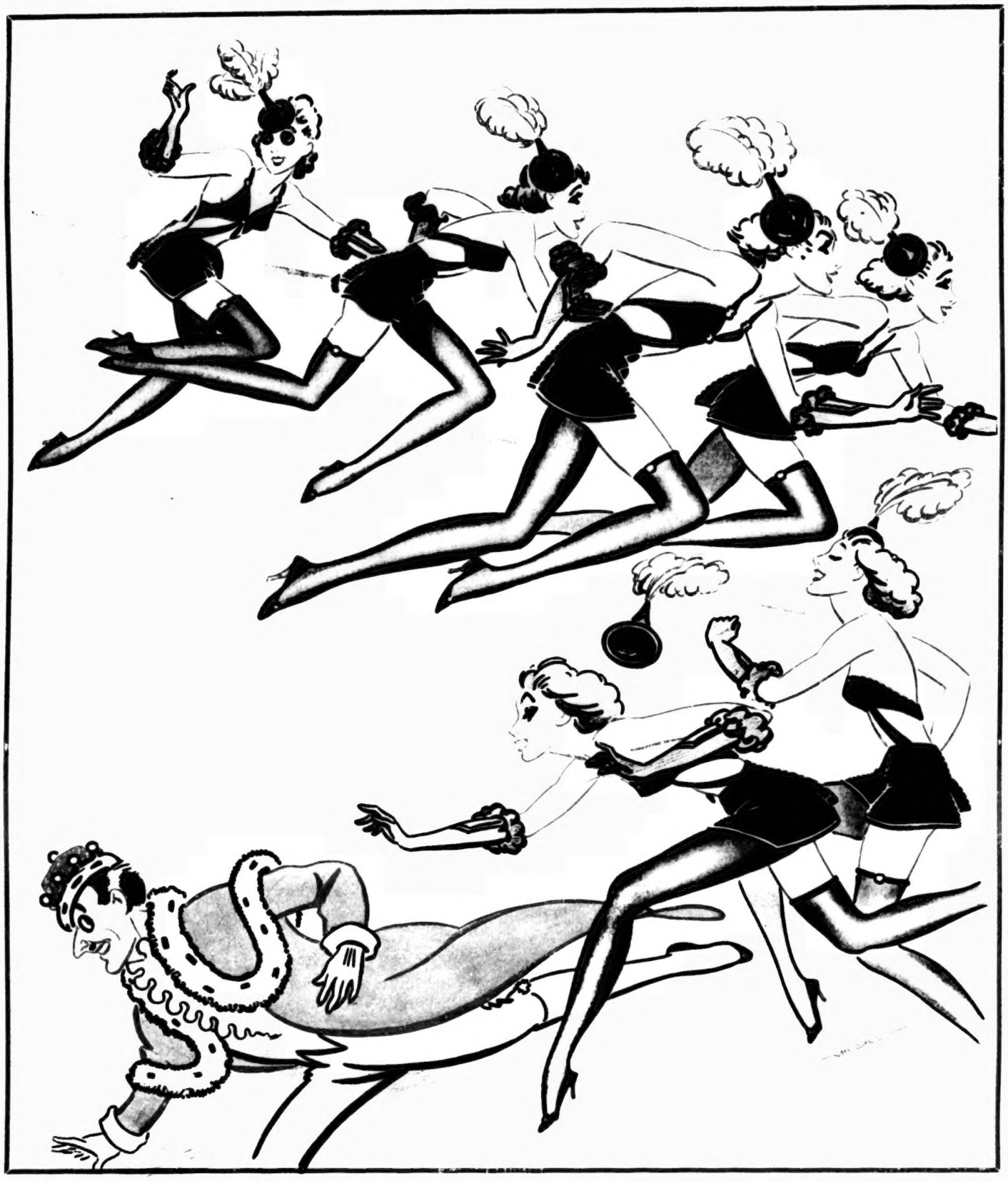
C.E.A.'s NEW VICE-PRESIDENT

See page 3

BLUE SKIES AHEAD!

WATCH THE POST FOR DETAILS OF LEO'S GRAND SUMMER & AUTUMN RELEASE SCHEDULE!

THE SAUCIEST HIT OF THE SEASON!



A GIRL MUST LIVE

MARGARET **LOCKWOOD** • RENEE **HOUSTON** • LILLI **PALMER**

GEORGE **ROBEY** • HUGH **SINCLAIR** • NAUNTON **WAYNE**

MOORE MARRIOTT • MARY CLARE

A GAINSBOROUGH PICTURE
released by

Directed by
CAROL REED

20th CENTURY FOX

Produced for TWENTIETH CENTURY PRODUCTIONS LTD.
(ROBERT T. KANE, Managing Director)

ASQUITH ATTACKS FILMS ACT

See page 5

Kinematograph WEEKLY

No. 1670 Thursday, April 20, 1939. Vol. 266

OTHER TELEVISION NEWS

See page 11

General Council Discusses Television

P.M.G. SAYS TRADE DEPUTATION MUST WAIT

Harmonious Joint Talks Between K.R.S.-C.E.A.

HELPLESS IN FACE OF EXCESSIVE REDIFFUSION FEES

VARIOUS aspects of the television problem were fully discussed on Tuesday, by the Television committee of the C.E.A., which in its report to the General Council revealed that the K.R.S. and the C.E.A., are working in close contact. One feature of the proceedings was the presentation of a confidential report

It was stated that the Postmaster-General had refused to receive a deputation from the C.E.A. until after the report of his Advisory Committee had been received.

The subject of the demand by sports promoters of alleged uneconomic rentals for re-diffusion rights was also discussed, but the Television Committee while expressing itself as opposed strongly to attempts to create a monopoly confessed its inability to intervene successfully in the matter.

In the course of the report submitted by the Television Committee to the General Council, a confidential statement was read for the private information of the members. No official outline of its contents was given to the Press.

K.R.S. and C.E.A. Co-operate

The committee also reported that since the last meeting of the General Council it had met three times. It has discussed the matter of television thoroughly in its various aspects with the K.R.S.

The committee is glad to report that, allowing for the various opinions that find expression upon so complex a subject, in the joint discussions the K.R.S. and C.E.A. are working on harmonious and co-operative lines.

The committee decided to ask the Postmaster-General for an interview in order to ascertain what was his policy in regard to television, which is obviously the basic point from which all subsequent discussion will proceed. The Postmaster-General was asked if he would receive a deputation before his Television Committee made its report, but the reply was received that he prefers to wait until his committee has reported to him.

The committee is making inquiries as to when this may be expected

Big-screen Monopoly

Representations have been made to the Association in regard to the position arising out of the Farr-Burman fight. One kinema was unable to obtain the right to rediffuse the fight unless the promoters were paid a sum nearly three times the money-holding capacity of the kinema.

The inference of the letter, the report states, although it is not so stated, is that a similar sum is being paid by another organisation, and the complaint is made that the net result of the promoters' action is to create a monopoly for a particular firm in the kine-televising of the fight.

The Association was invited at once to approach the B.B.C. with a view to impressing upon them the importance to all exhibitors of fixing a precise and equitable formula upon which rediffusion charges should be based. The committee would be opposed to any attempts to create a monopoly, and would resist any such moves.

It is not at all clear in this stage of the development of television that any useful purpose would be served by approaching the B.B.C., which would obviously reply that it had no control over what the promoters of a fight charged a kinema, and it is equally obvious that at this stage no useful result would ensue from interviewing the promoters.

This seems to be a case where it is within the power of the Association to do nothing in the matter. It is, however, a general point that will be kept in mind if this happens to be one of the subjects to be discussed later on with the Postmaster-General.

Tax Abolition Considered Impracticable

CONCESSION LIMIT REACHED

ALTHOUGH the Entertainments Tax Committee has restated its attitude that it will never be satisfied until the Tax is abolished, it considers the present time inopportune to press for total abolition. While appreciating the views of various branches supporting this policy it considers it advisable to press the limited demand for the revision of the tax on seats up to 9d.

The ginger resolutions on Entertainment Tax revision received from the Devon and Cornwall and Bristol and West of England branches were considered by the General Purposes Committee of the C.E.A.

In its report to the General Council, the committee declared that it wished to put it on record that it shared the enthusiasm of these branches as to the ultimate goal. In the meantime, however, in the committee's request to the Chancellor of the Exchequer, this enthusiasm was tempered by the feeling that it was advisable at this stage to limit the demand to what it was possible to concede [i.e., relief of seats up to 9d.—ED.].

In the request which the committee made it indicated that it would never be satisfied until the tax was abolished.

Newsreels in Hotel

The screening of a newsreel in a London hotel was also considered by the General Purposes Committee. The screening took place at 1 a.m.

The committee reported that it was opposed to the exhibition of newsreels in hotels, and was taking up the matter with the newsreel concerned.

Bank Nights Not a Success

Reporting on the subject of Bank Nights, the Legal, Finance and Parliamentary Committee stated that the practice was not spreading as rapidly as was feared.

Experience had shown that in many places they were not a financial success.

PUBLICITY CHARGES

Official Hint to Exhibitors

The conditions under which posters and publicity matter are supplied to exhibitors were discussed by the General Purposes Committee at some length. During the discussion, reference was made to the fact that United Artists was supporting the sale of its major pictures by free publicity to exhibitors, and to the fact that 20th Century-Fox is assisting exhibitors with publicity at half-price in respect of certain of the films of that company.

The committee stated this should be more widely known amongst exhibitors, as this example may be encouraging to exhibitors. At the same time, your committee takes the opportunity of pointing out to exhibitors that if they will only insist upon the renter giving them better treatment in regard to publicity, such efforts will be successful.

After standing idle for many months, with the exception of a week's opening last November for the Cambridge Amateur Operatic Society's annual show, the Theatre Cinema, Cambridge, is offered for disposal by the estate department of Union Cinemas.

TUESDAY'S NIGHT SHOW

Yes, My Darling Daughter

First National. American (A). 75. Directed by William Keighley. Featuring Priscilla Lane, Jeffrey Lynn and Fay Bainter.

DOMESTIC comedy illustrating with piquant provocation woman's claim to sex equality. Story clever, dialogue smart, teamwork polished and climax snappy. Feminine appeal immense.

Capital light booking.

TWO ODEON OPENINGS IN ONE WEEK

Dalston and Blackpool

With openings scheduled at Dalston and Blackpool on May 1 and May 6 respectively, Odeon continues its record-breaking career with the addition of two more houses in one week.

The Odeon, Blackpool, provides seating for 3,000.

S. SOSKIN'S HEAVY STUDIO LOSSES

Amalgamated Mentioned in Bankruptcy Court

Losses on the Amalgamated Studio scheme were referred to at the public examination of Simon Soskin, carrying on business at Sackville House, 40, Piccadilly, W.1, company director, on April 18, at London Bankruptcy Court before Mr. Registrar Parton.

The statement of affairs showed liabilities of £95,262, of which £72,909 was expected to rank for dividend, but there were only assets of £31.

Replying to the Official Receiver, the debtor said that he was born in Russia in 1881 and came to England in 1921. He was not a naturalised subject, however. In August, 1935, a company called Soskin Productions, Ltd., was formed by a relative with a capital of £10,500, to produce films. Debtor was appointed a director of the company, which, however, was not successful, and went into voluntary liquidation in March last. Debtor lost his investment of £10,314 in that company and was liable under guarantees given on its behalf to the extent of £13,500.

S. H. SOSKIN

In 1935, Mr. Soskin purchased about 18 acres of land at Elstree for £10,000 and formed a company with a capital of £2,000, later increased to £50,000, for the purpose of taking over and building film studios upon the land. He sold the

Continued on page 5

MEARS WINS V-P RE-BALLOT

99 Majority Over Dovener

Coun. H. P. E. Mears was officially announced on Tuesday as the new vice-president of the C.E.A., as the result of his victory over J. R. Dovener in the reballot. Voting was as follows:—

COUN. H. P. E. MEARS	1,594
J. R. DOVENER	1,495
Majority	99

This time there was a greater poll, totalling 3,089, as compared with 2,626 at the C.E.A. annual meeting.

EXHIBITORS' QUOTA DIFFICULTIES

Serious Position Alleged

In the House of Commons, Harry Day asked the President of the Board of Trade whether his attention had been called to the difficulty experienced by exhibitors and/or renters in obtaining sufficient attractive British films to comply with the Quota conditions of the Cinematograph Act, 1938; would be give particulars of any recommendations that had been made to him by the Films Council appointed under this Act for the purpose of making any variation of this clause; and what action did he propose to take.

Oliver Stanley said he had received no representations in the sense of the first part of the Honourable Member's question. As for the latter part of the question, he had nothing to add to his answer to the Honourable Member given on April 4 last.

Mr. Day: "Has the Rt. Honourable Gentleman had brought to his notice the very serious position in which the exhibitors are finding themselves through not being able to obtain sufficient films under the Quota?"

Mr. Stanley did not reply.

ODEON-G.-B. MERGER

Deutsch Statement Next Week?

Oscar Deutsch declares that the Odeon-Gaumont-British merger has not been postponed and that after discussing the position with Philip Hill, who has returned recently from talks with American interests, he hopes to make a statement next week.

Council Concerned at Poor Range of Films

COMMITTEE TO INTERVIEW GRAVESEND KINEMA PROPRIETORS

Gravesend Town Council has decided to appoint a committee of the Council to interview the directors of the four kinemas in the town with a view to procuring better films for Gravesend picturegoers.

The committee is to consist of the Mayor, the Deputy Mayor, the Chairman and Vice-chairman of the Watch Committee, and one other.

The non-official member is Coun. F. Oaten, who was responsible for the motion which led to the appointment of the committee. The motion drew the attention of the Council to the poor range of film shows.

During the discussion, Coun. McKenzie said that in order to see later or better-made films, picturegoers had to go outside the town.

This statement is supported by a letter from a railway employee which asserts that Gravesend people go as far as Grays in Essex (a journey which involves a trip by ferry across the Thames) to see different pictures.

The four Gravesend kinemas are controlled by A.B.C.

A

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 20 AND WED., APRIL 26

Thursday

Trapped in the Sky (*Columbia*)

Phœnix Theatre. 3 p.m.

Cast: Jack Holt, Ralph Morgan, C. Henry Gordon, Katherine De Mille, Paul Everton, Sidney Blackmer, Ivan Lebedeff, Regis Toomey, Holmes Herbert. **Director:** Lewis D. Collins.

One of the screen's most popular action stars and a name that spells box-office and appeals to every kind of audience, Jack Holt is a major in the Air Corps in this picture, which is as up-to-the-minute as to-day's news. "Trapped in the Sky" is a powerful drama of sabotage, skilfully carried through by a gang of crooks in the pay of foreign powers, who, having gained entry to the Flying Corps, attempt to steal the secrets of a revolutionary electric bombing plane.

According to advance reports, there are breath-taking thrills, hair-raising battles in mid-air, gangster warfare and so much fast action that the picture races along, from beginning to end, without losing speed for a second.

The Oklahoma Kid (*Warner Bros.*)

Phœnix Theatre. 8.30 p.m.

Cast: James Cagney, Humphrey Bogart, Rosemary Lane, Donald Crisp. **Director:** Lloyd Bacon.

For the first time Cagney drops the automatics of the present-day gangster and picks up the six-shooters of the outlaws of the early West. As the Oklahoma Kid, he levies tribute on mail coach robbers and gamblers who terrorise the land-hungry pioneers.

His greatest enemy is Whip McCord (Humphrey Bogart), who has taken over the gambling concessions in the town, defied the authority of Judge Kincaid, and eventually framed a false murder charge against him. The Oklahoma Kid is in reality Kincaid's black-sheep son. Although there is a price on his head, the Kid returns to town and crashes into gaol to save his father. The old man refuses to leave with him, however, and is lynched by the mob. Vowing vengeance against his father's murderers, he kills them in turn in hand-to-hand encounters until only McCord remains.

That final fight brings about a thrilling climax, leads to the reformation of the Kid, and the culmination of his romance with Rosemary Lane.

Four Feathers (*United Artists*)

Cambridge Theatre. 8.30 p.m.

Cast: John Clements, Ralph Richardson, C. Aubrey Smith, June Duprez, Allan Jeaves, Jack Allen, Donald Gray, Frederick Culley. **Director:** Zoltan Korda.

Photographed in technicolor, this Alexander Korda production is adapted from the famous A. E. W. Mason novel. With the co-operation of the Military authorities, Zoltan Korda spent many months in the Sudan shooting exterior scenes. Thousands of British troops and native "Fuzzy Wuzzies" took part in these sequences, which are reported to be among the most spectacular ever screened.

The story is mainly centred on the efforts of Harry Faversham (John Clements) to prove his honour and valour. Harry comes of an established army family. Following the family tradition, he takes a commission, but at heart he feels that fighting and war are futile. Overcome by his ideals, he resigns his commission on the eve of his regiment's departure to the Sudan War.

As a result his three best friends, Captain Durrance (Ralph Richardson) and Lieutenants Willoughby (Jack Allen) and Burroughs (Donald Gray) hand him the white feathers of cowardice. Harry senses that his fiancee, Ethne (June Duprez) feels the same way, and he completes the quartet of dishonour emblems by taking a white feather from her fan

Torn by conscience, Harry determines to redeem the feathers, and the thrilling highlights of the picture centre around his brave attempts to fulfil the mission he has set himself. His final success is resolved in an action-filled climax, which includes a reconstruction of Kitchener's famous victory of Omdurman.

Friday

A Gentleman's Gentleman (*Warner Bros.*)

Phœnix Theatre. 3 p.m.

Cast: Eric Blore, Marie Lohr, Peter Coke, Patricia Hilliard, David Hutcheson, David Burns. **Director:** Roy William Neill.

Eric Blore, well known for his perfect manservant rôles, gives another excellent performance in this First National Teddington production.

As valet to a man-about-Mayfair, his misadventures start at a ball at Albert Hall, where his master is supposedly killed, and it falls on Blore to dispose of the body. The plot is filled with laughter, mystery and surprise, with location from Piccadilly to Switzerland.

David Burns, Eric Blore and Marie Lohr in a scene from the Warner Bros. picture A GENTLEMAN'S GENTLEMAN, which will be presented to the Trade on Friday, April 21, at the Phœnix Theatre at 3 p.m.

Monday

Nancy Drew, Reporter (*Warner Bros.*)

Phœnix Theatre. 3 p.m.

Cast: Bonita Granville, John Litel, Frank Thomas, Jun., Mary Lee. **Director:** William Clemens.

Already popular through her juvenile rôles in many important productions, Bonita Granville is now launched on a series of Nancy Drew pictures, this one placing her as a high-school girl who wants to break into the newspaper world.

Given a childish assignment by an unsympathetic news-editor, Nancy goes instead to an inquest on a wealthy old woman who has been poisoned. When a girl whom she believes innocent is held for the crime, Nancy goes to work to solve it. With the aid of her boy friend, and her father, who is an attorney, after many exciting adventures more amusing than sinister, she clears the girl's name and brings about the arrest of the real murderer.

Tuesday

I'm from Missouri (*Paramount*)

Carlton Theatre. 10.30 a.m.

Cast: Bob Burns, Gladys George, Gene Lockhart, Judith Barrett, William Henry, E. E. Clive, Melville Cooper, Wm. Collier, Sen., Lawrence Grossmith, George P. Huntley, Doris Lloyd, Tom Dugan, Dennie Moore, James Burke, Ethel Griffies. **Director:** Theodore Reed.

In "I'm from Missouri," Bob Burns, whose rustic, homespun type of humour has definitely caught on with the British public, portrays a likeable and prosperous mule breeder, who is negotiating for an important Army contract, while his wife is anxious to set her feet on the higher rungs of the social ladder. With this dual objective in view the pair put a mule on board a plane en route for a country stock show, and the lady flies to London to help the negotiations at headquarters.

Eventually the mule finds itself in the metropolis and Bob finds himself wearing unaccustomed "tails" in an exclusive society night spot.

At length both husband and wife get their wish, but not before some ludicrous complications have set in. Bob sells the mules and makes many friends in the process, while his wife arranges a brilliant marriage for her sister, which gives her the long-desired entrée into society.

Winner Take All (*20th Century-Fox*)

Century Theatre. 11 a.m. and 3 p.m.

Cast: Tony Martin, Gloria Stuart, Henry Armetta, Slim Summerville, Kane Richmond. **Director:** Otto Bower.

The story tells of a young waiter at an Italian restaurant who proves himself to be a promising boxer when he performs pugilistic wonders at a charity contest. He wins the admiration of a girl reporter.

Success, however, goes to his head, and the girl, for his own good, switches a framed fight so that he gets knocked out and loses his bumptiousness.

His manager then loses all interest in the boy's career and turns him over to the reporter. He starts again right from the bottom and finally makes good.

On Trial (*Warner Bros.*)

Phœnix Theatre. 3 p.m.

Cast: Margaret Lindsay, John Litel, Edward Norris, Janet Chapman, James Stephenson, Nedda Harrigan. **Director:** Terry Morse.

The well-known stage play by Elmer Rice comes to the screen as a dramatic thriller revealed in flash-backs from the evidence of witnesses in the trial of Robert Strickland for the murder of his business associate, Gerald Trask. Strickland makes so little effort to defend himself that he seems to be almost eager to be convicted without further trouble.

As the story unfolds, the audience learns from the lips of his baby daughter that before going to the murdered man's home Strickland had quarrelled with his wife, who is now missing. Suddenly Mrs. Strickland reappears and tells a story that makes all but one of the jurors willing to acquit Strickland on the basis of the unwritten law. A quick turn in the plot and the real murderer is brought to justice.

The Lady's from Kentucky (*Paramount*)

Plaza. 7 p.m.

Cast: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts, Louise Beavers, Lew Payton, Forrester Harvey, Harry Tyler, Ed J. Pawley, Gilbert Emery, Eugene Jackson, Jimmy Bristow. **Director:** Alexander Hall.

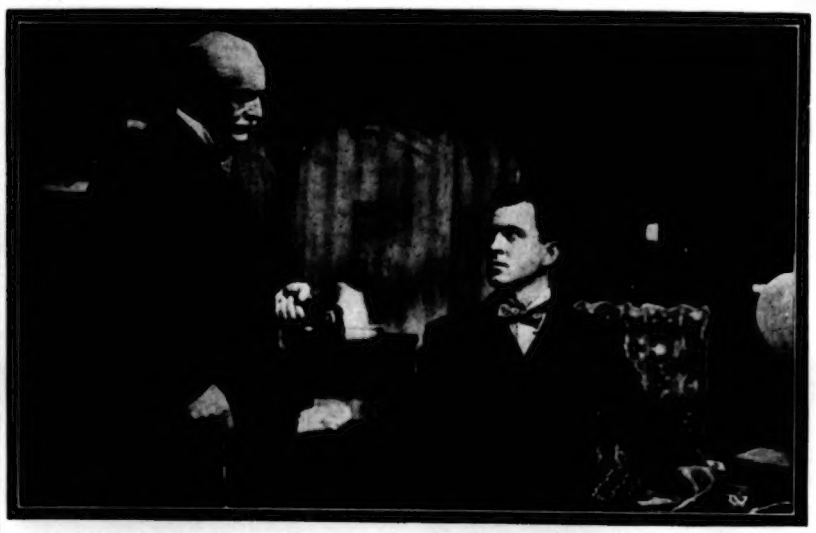
"The Lady's From Kentucky" is a down-to-earth story of a gambler and a lady—a boy and girl from opposite sides of the tracks—who meet, fight and fall in love. It is done with a fresh new slant and livened with first-rate comedy. When Raft goes broke and discovers his sole remaining asset is a half-interest in one of Ellen's horses, the trouble and the fun begin—because George wants to run the horse for immediate profits and Ellen wants to keep him off the tracks till he has hit his stride. Ultimately they get together at the Kentucky Derby and their differences are reconciled during one of the most thrilling race sequences ever put on film.

Blondie Meets the Boss (*Columbia*)

Cambridge Theatre. 8.30 p.m.

Cast: Penny Singleton, Arthur Lake, Larry Sims, Dorothy Moore, Jonathan Hale, Don Beddoe, Linda Winters, Danny Mummert, Stanley Brown, Joel Dean, Richard Fiske, Inez Courtney, "Daisy." **Director:** Frank R. Strayer.

The immediate success of "Blondie," when it was presented both in America and this country, has led Columbia to line-up a series of pictures based upon the same lovable comic strip characters—the Bumsteads—Blondie, Dagwood and Baby Dumpling. "Blondie Meets the Boss" is the second production, which opens on a note characteristic with Dagwood: he is in difficulty with his boss. Blondie's effort to save his job for him results only in her taking his place at the office. Dagwood is forced to stay home and do the housework. Ensuing events are climaxed by a jitterbug contest. Dagwood inadvertently wins the contest, but almost loses Blondie in the process.



Frederick Culley and John Clements in FOUR FEATHERS, which United Artists will Trade show this (Thursday) evening at the Cambridge Theatre

Dark Victory (*First National*)

Phœnix Theatre. 8.30 p.m.

Cast: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Cora Witherspoon, Henry Travers. **Director:** Edmund Goulding.

In "Dark Victory" Bette Davis is seen in modern costume for the first time in over a year, but her rôle does not in any way deter from the thoroughness which we have come to expect from Bette Davis's portrayals.

The story tells of a dramatic, yet tender, love shared by a young society heiress doomed to die from an incurable disease within a few months, and her doctor, who withholds the news from her. Learning accidentally that she may expect to live for only a few months, the young girl believes that the doctor is marrying her from pity—she goes on a wild round of gaiety and excitement, determined to enjoy to the full these last few weeks of life, only to realise towards the end that it is with the young doctor that her happiness lies. She goes back to him and they are married, the young girl finding many moments of happiness before the end comes.

Wednesday

Chasing Danger (*20th Century-Fox*)

Century Theatre. 11 a.m. and 3 p.m.

Cast: Preston Foster, Lynn Bari, Wally Vernon, Henry Wilcoxon, Joan Woodbury, Harold Huber. **Director:** Ricardo Cortez.

"Chasing Danger" is described as a thrilling adventure of a newsreel cameraman and his sound engineer, who, on leaving Paris for Morocco to cover a reported Arab revolt, become involved with a mysterious woman, who herself is in league with the rebels.

She consents to lead them to the Arab chief, but, on arrival there, all three are imprisoned following suggestions of treachery put forward by a jealous rival.

Their thrilling escape from their cell, an S.O.S. wirelessed to the French and their subsequent rescue in the nick of time furnish most of the exciting action.

Smashing the Spy Ring (*Columbia*)

Phœnix Theatre. 3 p.m.

Cast: Ralph Bellamy, Fay Wray, Regis Toomey, Walter Kingsford, Ann Doran, Forbes Murray, Warren Hull, Lorna Gray, Paul Whitney, John Tyrrell, May Wallace. **Director:** Christy Cabanne.

The intricate, devious methods of foreign spies and the intense, relentless battle made against them by Government agents supply the principal motifs of "Smashing the Spy Ring," in which Ralph Bellamy and Fay Wray appear respectively as a Federal agent and as the sister of a murdered G-man.

The film is lavishly produced and rich in exciting action. Huge aeroplane factories and carefully guarded poison-gas laboratories, hospitals and Government buildings, all background the swiftly paced narrative. Dangerous experiments with a newly developed poisonous gas are shown; an airport accident in which Government planes gas-bomb Government men; and a stirring battle between Bellamy, trapped in the hospital headquarters of the spy ring, and the gang he is attempting to capture, are among the many thrilling incidents. Director Cabanne has not ignored, in this tale of espionage and counter-espionage, the leavening influences of comedy and of romance.

The Kid From Texas (*M-G-M*)

Cambridge Theatre. 8.30 p.m.

Cast: Dennis O'Keefe, Buddy Ebsen, Florence Rice, Tubby Marshall, Jessie Ralph, Anthony Allan, Robert Wilcox, J. M. Kerrigan.

Dennis O'Keefe warbles hill-billy songs with Buddy Ebsen, pays whirlwind courtship to Florence Rice, invades the Long Island socialite polo set and becomes the sensation of a Wild West Show in his fastest-moving rôle to date, in "The Kid from Texas," second of the sports dramas in which Metro-Goldwyn-Mayer is featuring him.

The story deals with a Texas Cowboy who learns to play polo through the newsreels, invades Long Island, and after adventures, mostly comic, and some seriously romantic, finds his destiny in a Wild West Show and his happiness with the society girl who casts her lot with him in the new West.

Thrills include fast polo action with famous players and horses on famous fields, a thrilling dash after a speeding car, a rescue on horseback in the head of a polo contest, and thrills of a Wild West Show. Comedy highlights include the "rescue" from a lake by O'Keefe, who discovers the water is only two feet deep.

NEW PRODUCT ANALYSED

DRAMA
- Trapped in the Sky
- Four Feathers
- On Trial
- Dark Victory
- Smashing the Spy Ring
- Chasing Danger

COMEDY DRAMA
- The Lady's from Kentucky
- A Gentleman's Gentleman
- Nancy Drew, Detective
- The Kid from Texas
- I'm from Missouri
- Winner Take All

COMEDY
- Blondie Meets the Boss

WESTERN
- The Oklahoma Kid

Denis O'Keefe, in the KID FROM TEXAS which M-G-M will Trade Show on Wednesday, April 26, at 6.30 p.m., at the Cambridge Theatre.

DUDLEY POLLS TO DECIDE S.O.

APPEAL TO TRADE FOR ASSISTANCE

Dudley Town Council has decided by a majority of 15 to 9 to take a poll in connection with Sunday kinemas. This will take place on Thursday, April 20, between the hours of 3 p.m. and 8 p.m.

Dudley Sunday Film Association, of which S. H. Parsons is organiser, is now actively engaged in preparing the Trade case, and appeals to Midland renters and exhibitors for assistance in the use of cars between the hours of polling.

All offers should be made to the Transport Officer, Committee Rooms, Sunday Films Association, Castle Hill, Dudley.

SWANSCOMBE S.O. TERMS

Swanscombe U.D.C. recommends granting Ward's Theatres, Ltd., a seven-day licence for the new Wardona Cinema, subject to the following Sunday arrangement: a contribution of 5 per cent. to the Cinema Fund and a donation of £5 to the Nursing Association and that performances shall not commence before 7.45 p.m.

United Artists Celebrates 20th Birthday

ORGANISATION THAT BEGAN AS EXPERIMENT

A COMPANY formed in 1919 as an experiment celebrated its 20th anniversary on Monday, April 17, as one of the most prosperous and powerful film organisations in the world. That, in a sentence, outlines the story of United Artists.

United Artists owes its existence to four of the screen's greatest personalities; Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith. To-day, twenty years after, all retain their seats on the board, with the exception of Griffith. Joined with them in controlling the company as producer-owners are Samuel Goldwyn, and Britain's Alexander Korda.

G. ARCHIBALD

E. T. CARR

In addition, United Artists distributes the pictures of such noted producers as David O. Selznick, Walter Wanger, Hal Roach, Edward Small and F. W. Keller, producer of the "World Window" Technicolor shorts.

Among the new super pictures United Artists are releasing in 1939 are Charlie Chaplin's first talkie, "The Dictators"; Douglas Fairbanks' "The Californian"; Samuel Goldwyn's "Wuthering Heights"; Alexander Korda's "Four Feathers"; Edward Small's "The Man in the Iron Mask"; and Hal Roach's "Captain Fury."

All the films listed above are what is known in the Trade as "Grade A," and that has been the consistent policy of United Artists throughout its 20 years' existence—to release films only of first-class quality and to encourage producers to operate as individual units rather than as part of one huge studio factory. It was the desire for a wider measure of individual freedom that led to the formation of the company.

In 1919 Mary Pickford, Charlie Chaplin and Douglas Fairbanks were at the peak of their fame as stars. They were the world's idols, and D. W. Griffith was without peer as a director. Millions clamoured to see their films. Their pictures earned fabulous sums of money. But they were dissatisfied.

All four individualists, they were irked by the fact that the business men who distributed their films, and who in many cases knew nothing about production, sought to exercise control over the making of them; furthermore, they felt that they were not getting a fair return from the vast sums their films made at the box-office.

And so on April 17 the four rebels met in the offices of William McAdoo, lawyer son-in-law of President Wilson, and United Artists was formally launched on its way. B. B. Hampton gives a lucid description of the aims behind the company's formation in his "History of the Movies."

A New Policy

"The Corporation was organised as a distributor, each of the artists retaining entire control of his or her respective producing activities. . . . This arrangement introduced a new method into the Industry. Heretofore, producers and distributors had been the employers, paying salaries and sometimes a share of the profits to the stars. Under the United Artists system the stars became their own employers and each received his share of the profits of the distributing organisation." received his share of the profits of the distributing organisation."

As may be imagined, the new organisation did not meet with approval in many film quarters. Much opposition had to be overcome, but as the years passed United Artists steadily progressed. During its 20 years' history many of the screen's most notable figures have been associated with it—Walt Disney, Norma Talmadge, Gloria Swanson, Joseph Schenck, Darryl Zanuck, John Barrymore, Corinne Griffith, Rudolph Valentino, and many more.

World-Famous Releases

And among the pictures released under the United Artists' banner are included some of the screen's biggest successes: "Way Down East," "Orphans of the Storm," "The Gold Rush," "The Son of the Sheik," "Little Annie Rooney," "Whoopee," "Arrowsmith," "Scarface," "Hell's Angels," "The Kid From Spain," "Clive of India," "City Lights," "The Private Life of Henry VIII," "House of Rothschild," "The Count of Monte Cristo," "The Scarlet Pimpernel," "Les Miserables," "The Ghost Goes West," "Modern Times," "Dodsworth," "A Star is Born," "Dead End," "The Prisoner of Zenda," "The Hurricane," "The Drum," "Algiers." . . .

United Artists was one of the few Hollywood companies to emerge unscarred from the slump of 1929 and in full control of its own financial destinies. To-day, in an Industry not noted for stability, it stands firmly on foundations of sound management, its prosperity a striking testimony to 20 years of progress.

Many Merseyside exhibitors were the guests of the Liverpool branch of United Artists Corporation on Monday, when the company celebrated its twentieth birthday anniversary. The general office was converted into a running buffet and S. B. Dubow, branch manager, invited exhibitors to "come along from 12.30 p.m. onwards and help to celebrate our birthday with a little light refreshment."

Amongst the guests at the "opening" were W. J. Speakman and G. Dudley West, chairman and secretary respectively of the North-Western branch C.E.A. Mr. Dubow, assisted by his staff, proved himself an excellent host.

A similar celebration took place at the Manchester branch of United Artists, where L. Harris is branch manager.

Laboratories' Workers Wages Increased

A.C.T. REPORT ON RESULTS OF RECENT AGREEMENT

Continued from page 5

the results of the laboratory agreement under which 57 per cent. of those employed had received wage increases as follows:—

Less than 5s. per week, 2 p.c.; between 5s. and 10s. per week, 30 p.c.; between 10s. and 15s. per week, 9 p.c.; between 15s. and 20s. per week, 8 p.c.; over 20s. per week, 8 p.c.

Other benefits included increased overtime rates, allowances during sickness and holidays.

Mr. Elvin criticised what he called the scandalous fact that almost all the laboratory work done by the Government was done by non-union labour in laboratories which did not pay trade union wages or observe trade union conditions.

Un-Co-operative Films

With regard to "co-operative" films, Mr. Elvin reported so far as he was aware not a single technician who was entitled under his contract to receive extra money from the takings of the first of such "co-operative" films had received a single penny, although it was definitely understood that already the gross takings on the film concerned had exceeded its production costs fourfold.

Dealing with another aspect of organisational matters, Mr. Elvin reported that an amicable arrangement had been come to with the Amalgamated Engineering Union giving A.C.T. the right to recruit certain classes of engineers employed in film laboratories.

Unanimous support was forthcoming for all the general resolutions on the agenda of the A.C.T. annual meeting last Sunday. These included the motions against "amalgamation and trustification," in favour of a ballot upon Labour Party affiliations and quota increase, and those protesting against Films Council secrecy; in favour of co-operation with other unions; expressing views on censorship; and dealing with G.P.O. activities and the documentary movement.

These resolutions were summarised in the KINE. of April 6, page 23.

Motions defeated were one to change the name of the Association, and one which suggested the formation of executive committees for each section. Amendments to rules were dealt with in a composite motion, under which amendments to rules 6 (a), 6 (d), 6 (e), and 6 (f) were withdrawn and substituted by the following composite motion.

Delete sub-section (1) and substitute:—

(a) 9 members, none of whom shall be laboratory members, elected at the annual general meeting by vote from nominations submitted by the retiring General Council or the committees constituted under Rule 24.

(b) 6 laboratory members elected by vote of the laboratory members attending the annual general meeting from nominations submitted by the laboratory committees constituted under Rule 24.

The motion was carried unanimously.

A special emergency motion, moved by Harold Dickinson and seconded by S. H. Cole, referred to the effect upon film production of the international situation and concluded:—

"The General Council suggests that it is in the direct interests of this Industry to support a policy of a really firm stand against aggression, since the alternative for the bulk of film technicians can only amount to a continuance of unemployment while the country is not engaged in war, or in time of war a transfer to military service or war industries for themselves and constant danger from air raids for themselves and their families. Co-operation between the democracies would stop the recurrent war danger and hold in check for a long time to come the aggressive policies which have led to that danger."

The motion against "amalgamation and trustification" was moved by R. Bond, who referred to the influence of big outside industrial and financial interests. He referred to a statement that the merger would not affect five persons, and stated that it had affected hundreds. Such a situation could only be met by virile trade unionism.

Alex Fisher, who seconded, protested against Charles Boots' statement that high salaries and extravagant technicians' allowances were responsible for closing down.

Officers were elected as follows:—President, Anthony Asquith; vice-presidents (following a ballot), Edgar Thorne, Kenneth Gordon, Ralph Bond, Sidney H. Cole, Thorold Dickinson; treasurer, S. G. Hawes; trustees, R. B. Bartlett, Kenneth Gordon; auditors, Miss Toni Roe and A. J. W. Nurton; General Council, R. B. Bartlett, Dan Birt, H. Craik, Desmond Dickinson, Alex Fisher, E. A. Graham, A. Lawson, Miss Habberfield, T. S. Lyndon-Haynes, and Ivor Montagu.

C.E.A. DIARY

MANCHESTER TO MEET N.A.T.K.E. ON FRIDAY

BRISTOL WANTS SICK PAY AGREEMENT

IT is expected that representatives of the N.A.T.K.E. and T. O'Brien will meet the negotiating committee of the Manchester C.E.A. at Manchester on Friday, April 21, for the purpose of discussing the basis of labour and wages agreement.

The results of this meeting will most likely be reported to the branch committee, at its meeting the following Tuesday, April 25.

Bristol Next Week

The monthly meeting of the Bristol C.E.A. will be held on Tuesday next, April 25, a week later than usual, owing to the General Council meeting also being a week late this month.

The question of the payment of wages during sickness will come up again, as at the last meeting is was decided to ask Norman Hart to draw up a form of agreement between employers and employees to cover this point.

Many members are also looking forward to some further information regarding the television position.

The meeting will also hear a report of the negotiating committee on the agreement recently concluded with the N.A.T.K.E. for nine towns in the area of the branch outside Bristol.

North-Western Agenda

Members of the North-Western C.E.A. have been summoned to a general meeting which will be held on Friday, April 21, at the office of G. Dudley West, secretary.

Matters on the agenda for discussion include the following:—Letter from Liverpool National Service Committee concerning representation on local committees; correspondence with reference to emergency requests of screen announcements and the national service campaign; draft of service agreement to define employers' responsibility for the payment of wages during sickness; communication from the Chief Constable of Lancashire on the exhibition of films at an unlicensed hall at Ormskirk; report from Birmingham C.E.A. on the subject of non-flam films; letter from Gaumont-British Picture Corporation, Ltd., concerning erection of new kinema at Chester.

The branch has been advised of a change in the nominee of the Lyceum, New Ferry, E. C. Shaw having taken the place of H. C. Turtle.

The Pavilion, Rhos, near Wrexham, of which N.W. and R. Cinemas, Ltd., of Birkenhead, are the proprietors, has been admitted into membership.

South Wales Insignia Day

May 4 is the date arranged by the South Wales and Monmouthshire branch of the C.E.A. for the presentation of insignias to past chairmen of the branch.

A dinner-dance will be held at the Park Hotel, Cardiff, and in addition to the Lord Mayor and members of Cardiff City Council, E. J. Hinge, president of the Association, and W. R. Fuller, secretary, are expected to attend.

PETITION FOR SUNDAY CONCERTS

Band Supporters Call the Tune

A petition is being presented to the Odeon, Rayners Lane, calling upon the theatre to hold popular Sunday evening stage shows given by Pete Collins' Band—a local dance orchestra.

The petition, which is being organised by supporters of the band, has gained a considerable number of signatures when presented at dances during the last few days.

L. Graves, manager of the Odeon, told the KINE. that he had no news of the petition yet. When he received it he would forward it to his head office, although he did not think there was sufficient demand for Sunday evening stage shows to justify their reintroduction.

Jackie Cooper and Henry Hull, in the Universal picture, MAN'S HERITAGE (G.F.D.) reviewed in this issue.

First National presents

Bette Davis

1938's FINEST ACTRESS! 1939's GREATEST FILM!

with

GEORGE BRENT · HUMPHREY BOGART

GERALDINE FITZGERALD · DONALD REAGAN · HENRY TRAVERS

CORA WITHERSPOON

Directed by EDMUND GOULDING

a First National Picture

TRADE SHOW

TUESDAY · APRIL 25TH PHOENIX THEATRE · 8·30 p.m

presents

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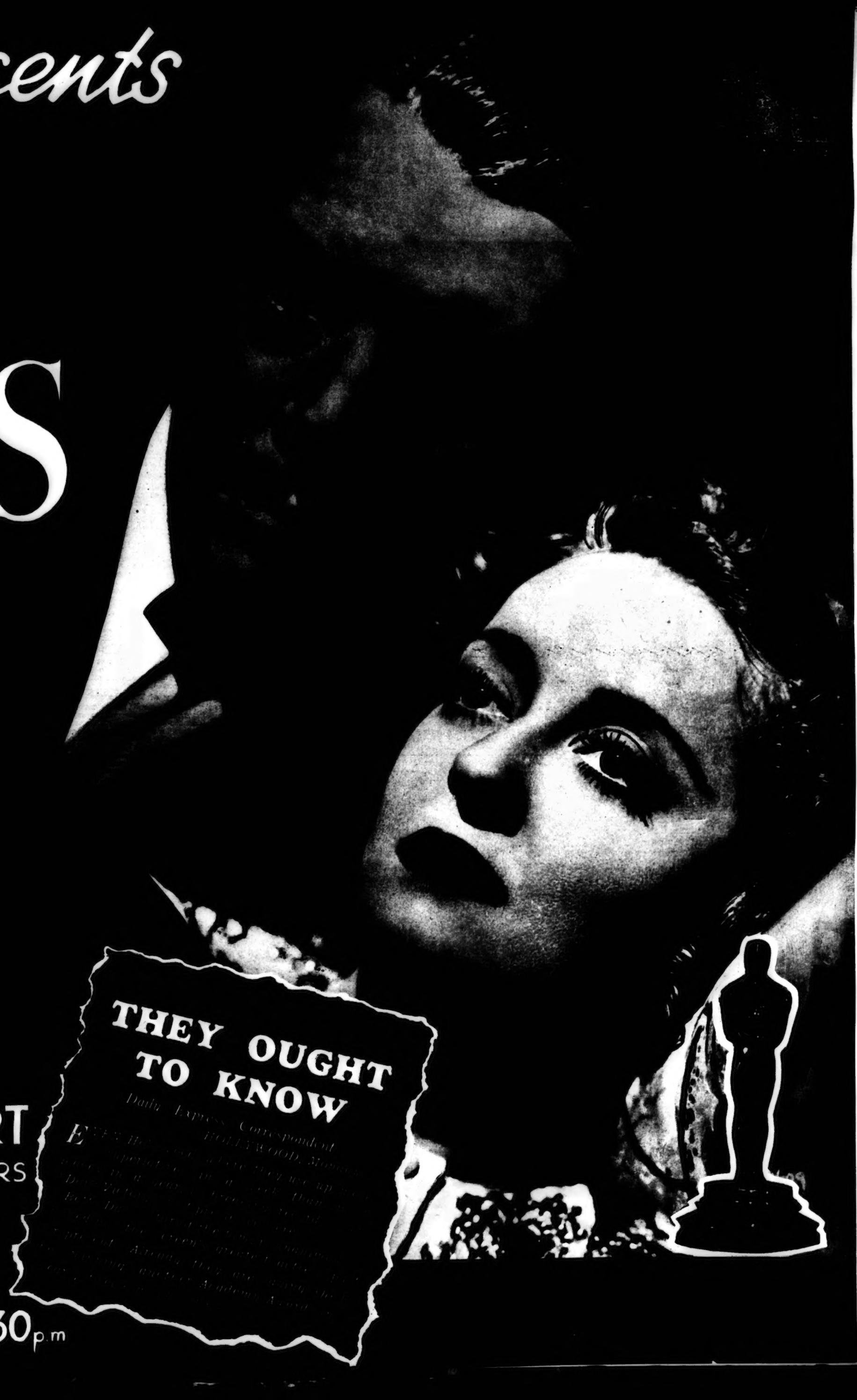

OGART

NRY TRAVERS

ATRE · 8·30 p.m

"WUTHERING HEIGHTS"

Merle Oberon, Laurence Olivier, David Niven and Flora Robson in Samuel Goldwyn's WUTHERING HEIGHTS, directed by William Wyler, which United Artists will shortly Trade show

Columbia

presents

SMASHING THE SPY RING

RALPH BELLAMY

FAY WRAY

REGIS TOOMEY

ANN DORAN

Screen play by Arthur T. Horman, Dorrell McGowan, Stuart E. McGowan

Directed by CHRISTY CABANNE

COLUMBIA PICTURES

TRADE SHOW:

Phoenix Theatre · Wed · April 26 · 3 p.m.

RIGHT ON THE HEELS OF THEIR FIRST H

Columbia PRESENTS

BLONDIE MEETS THE BOSS

in the second of this grand series of family life comedies..based on CHIC YOUNG'S famous comic strip!

PENNY
SINGLETON
as BLONDIE

ARTHUR
LAKE
as DAGWOOD

LARRY
SIMMS
as BABY DUMPLING

the same perfect cast that made "Blondie" acclaimed as the most human, wholesome and altogether lovable picture to come out of Hollywood in many a moon!

and **SKINNAY ENNIS AND HIS BAND**

Screen play by Richard Flournoy · Associate Producer Robert Sparks

Directed by
FRANK R. STRAYER

TRADE SHOW
CAMBRIDGE THEATRE
APRIL 25 at 8-30

S OF THEIR FIRST HEART-WARMING SUCCESS..

"21 DAYS"

Scenes from 21 DAYS, the third film in Columbia's £250,000 British programme, which was Trade shown on Wednesday evening. Leslie Banks, Laurence Olivier and Vivien Leigh are co-starred in this film which Basil Dean directed

BURNLEY HALL'S ASSESSMENT APPEAL

BASIS OF PERCENTAGE TOO HIGH

THE Recorder at Burnley Quarter Sessions, on Thursday, reserved his decision in the appeal by the New Empire (Burnley), Ltd., against an assessment by the local Assessment Committee in respect of the Savoy Cinema, Burnley.

It was stated the original gross value of the Savoy was £1,727 and the rateable value £1,436, these figures subsequently being reduced to £1,675 and £1,392 respectively.

The Assessment Committee argued that the annual gross takings ought not to be less than £10,200, which was over £2,000 more than they actually were. Appellants contended that the adoption of 8 per cent. of the gross annual takings as a means of arriving at the gross value of the kinema was too high. They claimed that it should not be higher than 6 per cent. It was also held that the gross value of £300 for the café and shop connected to the kinema was too high.

J. J. McCracken said receipts for the year ended May 27, 1938, were £8,515, compared to £10,144 for the year ended May 27, 1937, the drop being due to the opening of a new kinema in the town.

D. M. McVittie (Manchester) said he estimated the gross value of the kinema to be £536 based on the receipts and expenditure of the 1938 accounts, and the gross value of the shop and café to be £100 and £80 respectively.

THE CHURCH AND FILMS

Anglican Viewing Panel Appointed

The Archbishops of Canterbury and York have appointed a viewing panel, consisting of Anglican clergy and laity, under the chairmanship of Canon G. D. Barker, which will be the officially recognised Church of England viewing panel.

The function of this panel will be to view films and to classify them as suitable for showing in Anglican churches, halls or schools as the case may be and to advise in matters appertaining to the production and use of films for purposes of religion in the Church of England.

The panel will act as an independent body responsible to the Archbishops of Canterbury and York, while at the same time maintaining liaison with the Cinema Christian Council Viewing Panel to which many of its members already belong.

The secretary is the Hon. Eleanor Plumer, 22, Emmanuel Gardens, S.W.7.

EYESTRAIN AND THE FILM

Ministry of Health Inquiry

The effect of films on the eyesight of child patrons of the kinema is to be referred for consideration to the Standing Advisory Committee on Blindness appointed by the Minister of Health.

The subject arose from a letter, dated October 11, 1938, received by the Association of Municipal Corporations from the Middlesbrough Corporation asking that the question of the adverse effect upon children's eyesight of their sitting close to kinematograph screens should be investigated, as they feel that much eye trouble among children in later years may be traceable to this cause.

TRADE MOURNS LOSS OF B. KENNEDY

Big Representation at Funeral

Kinema and theatrical interests in the Midlands were well represented at the funeral at Stourbridge Cemetery on Thursday last week of Benjamin Kennedy, the kinema veteran. In addition to the family mourners, the managers and staffs of the Plaza and Theatre Royal, West Bromwich, the Plaza and Hippodrome, Dudley, attended, as also did Messrs. C. W. Hutchin (Wolverhampton), S. Greene (A.B.P.C.) and other Trade friends from Birmingham.

Among senders of floral tributes were Oscar Deutsch; management of Odeon Theatre, Dudley; Hurley Robinson, the Birmingham architect; L. Grice (Kalee, Ltd., Birmingham); J. Bolloten (Paramount Film Service, Birmingham), and directors of Griffen Cinemas, Ltd., and Parkes and Mainwarings, Ltd., kinema printers, Birmingham.

DEATH OF F. A. ELLIS

We regret to announce the death of F. A. Ellis, director of the Eastern Exploitation Co., at Cobham on Sunday.

Mr. Ellis, who was 60 years of age, made several interesting films in India, and for the last 20 years has been touring this country, lecturing on his films.

He was also connected with the Bandmann Opera Co. in India.

MANAGER BEREAVED

Deep sympathy has been expressed with Gerald Saffery, manager of the Clifton Cinema, Perry Barr, Birmingham, whose wife died during the week-end. For many years prompter to the late Leon Salberg's Repertory Company at the Alexandra Theatre, Mr. Saffery formerly had charge of the Bath Cinema, Leamington, on the Clifton circuit. Before her marriage Mrs. Saffery was an actress, her stage name being Daisie Mitchell.

"THE FACE AT THE WINDOW"

A scene from THE FACE AT THE WINDOW, a George King production starring Tod Slaughter, which British Lion will distribute. The review of this picture appears on page 29

New Move for I.O.M. Injunction

SHOP OWNER'S QUEUES PROTEST

At a Chancery Court at Douglas J. H. L. Cowin presented a petition asking that the action of Mrs. Eunice Bowling against the Palace and Derby Castle Co. be set down for hearing.

Mrs. Bowling is asking for an injunction against the company prohibiting them causing a nuisance outside the plaintiff's premises in Victoria Street by allowing queues to form.

Mr. Macpherson appeared for the Palace Company and the petition was adjourned to the Rolls Office to fix a date for hearing.

M-G-M APPEAL

Metro-Goldwyn-Mayer are challenging the £3,400 damages award to Elizabeth Allan, arising from her non-appearance in the film version of Dr. Cronin's "The Citadel."

Their appeal for reversal of the judgment, or retrial, is down for hearing in the current law term.

SHARE MARKET

Further Drop in Prices

Another batch of declines took place in the kinema share market during the past week.

There was not one upward movement to relieve the monotony of the declines.

Associated British Picture Corporation 5s. ordinary fell 4½d. to 10s. 4½d., and the 5 per cent. debentures from £94½ to £91.

Gaumont-British junior stocks were steady at their extremely low levels, but the preference fell further from 9s. 6d. to 9s. 3d., and the debentures from £77 to £76.

Mde. Tussaud's issues came on offer, the deferred losing 3d. at 1s. 1½d., and the preferred 9d. at 15s. Moss Empires at 19s. 6d. were 6d. lower, as were Odeon 5s. ordinary at 4s. 9d. Odeon 5 per cent. debentures lost £3 at £78, while P.C.T. 10s. ordinary lost 1s. 9d. at 21s. 6d. The 7½ per cent. preferred ordinary of the same company were 4½d. down at 18s. 10½d., while P.C.T. Construction 7 per cent. Preference gave way 6d. to 20s. 3d. Scophony 5s. ordinary were called 3s. 9d. compared with 4s. 4½d. a week earlier, while Union Cinemas First Preference were only 2s. 6d. compared with 3s.

£15,000 FIRE LOSS

The estimated cost of the damage caused by the recent fire at the Empire, Seaford, is £15,000.

NEW REGISTRATIONS

Protection Company for Short Film Makers

NEW PRIVATE COMPANIES

British Short Films Makers' Society, Ltd.—Registered April 1st as a company limited by guarantee without share capital. Each member is liable for £1 in the event of winding-up. To promote and protect the interests of persons and firms engaged in making short kinematograph films, etc. The management is vested in a Council, the first members of which are: Joseph Best, 176, Wardour Street, W.1, film producer; Cyril E. Hodges, 42, Theobald's Road, W.C.1, film producer; William R. Hutchinson, 171, Shaftesbury Avenue, W.C.2, film producer; Frederick W. Ingram, 4, Golden Square, W.1, director of film company; Frank T. Lenton, 191, Wardour Street, W.1, company director; Horace Shepherd, 113a, Wardour Street, W.1, film producer; Harry L. Sherridan, 84, Wardour Street, W.1, proprietor of film studio; Joseph G. Squires, Widgey R. Newman and Alfred P. Barralet.

Gillan Corporation, Ltd.—Registered April 12. Capital, £7,000 in £1 shares. To enter into an agreement with Jack Joseph and David Oliver for the acquisition of the Royal Cinema (leasehold), Edgware Road, London. Solicitors: F. M. Guedalla and Co., Grand Buildings, Trafalgar Square, W.C.2.

Stockport Entertainments, Ltd.—Registered April 13. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors. Subscribers are: Robert W. Fox, Oughtrington Lane, Lymm, Ches., company director; Ormerod Dewhirst, 247, Broadstone Road, Heaton Chapel, Stockport, company director. Solicitor: J. G. Mahaffy, 29, Blackfriars Street, Manchester, 3.

Blackburn Entertainments, Ltd.—Registered April 5. Capital, £1,500 in £1 shares (four management and 1,496 ordinary). Kinema proprietors, etc. Directors: John H. Taylor, Dewsbury; Ronald Coulthurst, Blackburn, director of Conmar Cinemas, Ltd.; and Robert Martin, Bolton, director of Conmar Cinemas, Ltd.). Solicitors: T. Holden, Blanthorne and Davies, Blackburn.

Regal (Eccleshill), Ltd.—Registered April —. Capital, £1,000 in £1 shares. Kinema proprietors, etc. Sydney Segelman of Leeds, signs as director. Solicitors: Carr Sandelson and Co., 17, Bond Street, Leeds.

Pitchcroft Theatre, Ltd.—Registered April 17. Capital, £1,000 in 4,000 shares of 5s. Kinema proprietors, etc. Solicitor: W. W. Hawkins, Dudley. Registered office: 199, Wolverhampton Street, Dudley.

Thornliebank Cinema Co., Ltd.—Registered in Edinburgh on April 1. Capital £5,000 in £1 shares. To take over the rights and obligations of John Bruce, of 141, Bath Street, Glasgow, C.2, kinema proprietor.

Blantyre Picture House Co., Ltd.—Registered in Edinburgh on April 4. Capital, £1,000 in 500 preference shares of £1 and 2,000 shares of 5s. each. Kinema proprietors, etc. Directors: Wm. Campbell, Carrick, kinema manager; John Gilmour Allaway, Ayr, kinema manager; George B. Budge, Dalry, Ayrshire; James J. Main, Troon. Qualification, 500 shares.

Musselburgh Cinema Co., Ltd.—Registered in Edinburgh on April 6. Capital, £2,500 in £1 shares. To take over the rights and obligations of William Alben relating to the purchase of the Pavilion Picture House, Musselburgh.

Portrush Majestic Cinema, Ltd.—Registered in Belfast on April 3. Capital, £5,000 in £1 shares. Kinema proprietors, etc. Directors: William J. H. James and Mrs. Bridget L. James, Glenmans House, Portrush, Co. Antrim, and James Curran, 43, Antrim Road, Belfast. Registered office: 43, Main Street, Portrush.

London Films Export, Ltd.—Registered April —. Capital, £—, in —— shares of £1 each. Agents for and dealers in films, etc. Directors: Steven Pallos, Little Paston, Fullmer, Bucks; Tristram F. Owen, Fronderg, Bulstrode Park, Gerrards Cross, Bucks. Registered office: Denham Studios, Denham, Bucks.

G.N. Film Productions, Ltd.—Registered April 6. Capital, £1,000 in 1,000 shares of £1 each. Film producers. Solicitors: Forsyte, Kerman and Phillips, 44, Brook Street, W.1.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	32 6 XD.	32 6	
Assoc. Brit. Pic. Corp. 5/- Ord.	10 9	10 4½	- 4½
" 6% Pref.	18/-	18/-	
" 5% Debs.	£94½	£91	— £3½
Assoc. Talk. Pic. Ord. 5/-	3	3	
Baird Tele. 20% Pref. Ord. 2/6	9	9	
" Defd. Ord. 2/6	1	1	
Brit. & Dom. Films £1	1	1	
Brit. Lion Pref. Ord.	3 3	3 3	
Capital & Prov. News. 5/-	3 3	3 3	
Gaiety Pic. Ord. 10/-	2 3	2 3	
Gaumont-British Ord. 10/-	2 9	2 9	
" "A" Ord.	1 3	1 3	
" 5½% 1st Pref.	9 6	9 3	- 3
" 4½% New Debs.	£77	£76	- £1
General Thr. Pref.	7 3	7 3	
" 6½% 1st Mort. Deb.	£74	£74	
Kinemas	5/-	5/-	
London Pavilion £1 Ord.	10 6	10 6	
" 6% £1 Pref.	16 6	16 6	
London & District	4½	4½	
Mde. Tussaud New 1/- Def.	1 4½	1 1½	- 3
" £1 Pref. Ord.	15 9	15/-	- 9
Moss Empires £1 Ord.	20	19 6	- 6
" £1 Cum. Pref.	15 9	15 9	
Odeon 5/- Ord.	5 3	4 9	- 6
" 5% Debs.	£81	£78	- £3
P.C.T. Ord. 10/-	23 3	21 6	- 1 9
" 7½% Pref. Pref. Ord.	19 3 XD.	18 10½	- 4½
" Cum. "A" Pref. £1	22/-	22/-	
" Cum. "B" Pref. £1	21 6	21 6	
" Const. 7% Pref.	20 9	20 3	- 6
Scophony 5/- Ord.	4 4½	3 9	- 7½
Sound City Films 5/- Ord.	3 9	3 9	
" 6% Pref.	3 9	3 9	
Stoll Th. Corp.	2/-	2/-	
Twenty-th Cent. 5/- Ord.	1½	1	—
" 6% Pref.	1/-	1/-	
Union Cinema Ord.	7½	7½	
" 1st Pref.	3/-	2 6	— 6
" 2nd Pref.	3	3	
Union Cine Sub. Props. 6% Pref.	12 6	12 6	
" 4/- Ord.	3 3	3 3	

£1 shares unless otherwise stated.

Odeon-G.-B. Merger Not Postponed *SAYS DEUTSCH*

TALKS RESUMED WITH PHILIP HILL

Statement Next Week

WITH the return recently of Philip Hill from his protracted American trip, the proposed Gaumont-British merger with Odeon Theatres is again in the news. Oscar Deutsch has declared that the deal had not been postponed and that after discussing the position with Mr. Hill he hoped to make a statement next week.

Mr. Deutsch expressed the view that the international situation might affect the Odeon-Gaumont deal. They had, however, obtained all the information they required, and the next step—if it were decided upon—would be for Mr. Hill to get into touch with the Ostrer interests.

Meanwhile, the reticence of Mr. Hill himself has led to rumours that J. M. Schenck and Sydney Kent had not approved of the proposed offer from Odeon to Gaumont. It was subsequently learned that further discussions have been taking place this week between Philip Hill and Oscar Deutsch of the Odeon group.

The three Ostrer Bros. hold the controlling block of shares in Metropolis and Bradford Trust, a company which in turn owns the control of Gaumont-British Picture Corporation.

It is believed, however, that the last word has to be said by Joe Schenck and Sydney Kent by reason of an agreement between them and the Ostrer Bros.

In January last it was announced that Odeon Theatres was proposing to make an offer to ordinary shareholders of Gaumont, and that negotiations were proceeding to acquire the holdings (including the voting shares) of the Ostrer group.

Meanwhile the Board of Trade is carrying out an investigation of Gaumont affairs on behalf of the G.-B. Shareholders' Protection Association, a body supported by independent shareholders.

An Odeon-Gaumont amalgamation would result in the formation of one of the largest circuits in the world, comprising between 500 and 600 kinemas.

COLUMBIA'S REPORT

Current Assets Over $12 Million

The six-months report of the Columbia Pictures Corporation for the period ending December 31, 1938, states that for the three months ended December 31, after all charges and provisions for Federal income and other taxes, the net profit amounted to $268,209.29 and for the six months ended on that date after similar deductions, the net profit equalled $34,596.79.

The balance-sheet shows current assets of $12,656,893.94 and current liabilities amounted to $1,610,131.40, with working capital approximately $11,000,000.00.

Coinciding with the financial report, Columbia announce intensified production activity.

Commencing at the beginning of this month, several of the most important pictures will go before the cameras.

Frank Capra intends to shoot his next super, "Mr. Smith Goes to Washington." Sidney Buchman has now completed the screen play of this Lewis R. Foster story. Jean Arthur will have the feminine top spot.

Technicolor Profits Doubled

Technicolor and its subsidiary Technicolor Motion Picture Corporation more than doubled their profits in 1938 at £266,850, compared with £126,122.

During the year Technicolor prints sent abroad totalled 66,720,237 ft., compared with 40,561,318 ft. in 1937. For the first two months of 1939 shipments were at the rate of 81,000,000 ft. per annum. The report states that orders for feature productions for 1939 are in excess of those for last year.

E. OSWALD BROOKS FORMS NEW COMPANY

To Acquire Kinemas

Having relinquished his interest in the lease of the Picture House, Broadstairs, E. Oswald Brooks, of 10, Hopton Road, Streatham, has associated himself with a new kinema-controlling company, Nabor-hood Theatres, Ltd., 17, Shaftesbury Avenue, W.1.

In the capacity of managing director Mr. Brooks is actively engaged in acquiring other properties in or near London.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Capitol (Mill Hill), Ltd., 113, Wardour Street, W.1.—M. J. Wilson, of 113-117, Wardour Street, W.1, ceased to act as Receiver and or Manager on March 27, 1939.

MORTGAGES AND CHARGES

Cinesound Productions Pty., Ltd., 14-16, Regent Street, S.W.1.—Equitable mortgage on the company's undertaking and property, present and future, including uncalled capital, dated March 15, 1939, to secure £37,728 7s. and all moneys due or to become due from the company to Greater Union Theatres Pty., Ltd., Sydney, N.S.W.

BURNLEY HALL'S ASSESSMENT APPEAL

BASIS OF PERCENTAGE TOO HIGH

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The Assessment Committee argued that the annual gross takings ought not to be less than £10,200, which was over £2,000 more than they actually were. Appellants contended that the adoption of 8 per cent. of the gross annual takings as a means of arriving at the gross value of the kinema was too high. They claimed that it should not be higher than 6 per cent. It was also held that the gross value of £800 for the café and shop connected to the kinema was too high.

J. J. McCracken said receipts for the year ended May 27, 1938, were £8,515, compared to £10,144 for the year ended May 27, 1937, the drop being due to the opening of a new kinema in the town.

D. M. McVittie (Manchester) said he estimated the gross value of the kinema to be £536 based on the receipts and expenditure of the 1938 accounts, and the gross value of the shop and café to be £100 and £80 respectively.

THE CHURCH AND FILMS

Anglican Viewing Panel Appointed

The Archbishops of Canterbury and York have appointed a viewing panel consisting of Anglican clergy and laity under the chairmanship of Canon G. D. Barker, which will be the officially recognised Church of England viewing panel.

The function of this panel will be to view films and to classify them as suitable for showing in Anglican churches, halls or schools as the case may be and to advise in matters appertaining to the production and use of films for purposes of religion in the Church of England.

The panel will act as an independent body responsible to the Archbishops of Canterbury and York, while at the same time maintaining liaison with the Cinema Christian Council Viewing Panel to which many of its members already belong.

The secretary is the Hon. Eleanor Plumer, 22, Ennismore Gardens, S.W.7.

EYESTRAIN AND THE FILM

Ministry of Health Inquiry

The effect of films on the eyesight of child patrons of the kinema is to be referred for consideration to the Standing Advisory Committee on Blindness appointed by the Minister of Health.

The subject arose from a letter, dated October 11, 1938, received by the Association of Municipal Corporations from the Middlesbrough Corporation asking that the question of the adverse effect upon children's eyesight of their sitting close to kinematograph screens should be investigated, as they feel that much eye trouble among children in later years may be traceable to this cause.

TRADE MOURNS LOSS OF B. KENNEDY

Big Representation at Funeral

Kinema and theatrical interests in the Midlands were well represented at the funeral at Stourbridge Cemetery on Thursday last week of Benjamin Kennedy, the kinema veteran. In addition to the family mourners, the managers and staffs of the Plaza and Theatre Royal, West Bromwich, the Plaza and Hippodrome, Dudley, attended, as also did Messrs. C. W. Hutchin (Walturdaw), S. Greene (A.B.P.C.) and other Trade friends from Birmingham.

Among senders of floral tributes were Oscar Deutsch; management of Odeon Theatre, Dudley; Hurley Robinson, the Birmingham architect; L. Grice (Kalee, Ltd., Birmingham); J. Bolloten (Paramount Film Service, Birmingham), and directors of Griffen Cinemas, Ltd., and Parkes and Mainwarings, Ltd., kinema printers, Birmingham.

DEATH OF F. A. ELLIS

We regret to announce the death of F. A. Ellis, director of the Eastern Exploitation Co., at Clapham on Sunday.

Mr. Ellis, who was 60 years of age, made several interesting films in India, and for the past 20 years has been touring this country lecturing on his films.

He was also connected with the Bandmans Opera Co. in India.

MANAGER BEREAVED

Deep sympathy has been expressed with Gerald Saffery, manager of the Clifton Cinema, Perry Barr, Birmingham, whose wife died during the week-end. For many years producer to the late Leon Salberg's Repertory Company at the Alexandra Theatre, Mr. Saffery formerly had charge of the Bath Cinema, Leamington, on the Clifton circuit. Before her marriage Mrs. Saffery was an actress, her stage name being Daisie Mitchell.

"THE FACE AT THE WINDOW"

A scene from THE FACE AT THE WINDOW, a George King production starring Tod Slaughter, which British Lion will distribute. The review of this picture appears on page 29

Odeon-G.-B. Merger Not Postponed *SAYS DEUTSCH*

TALKS RESUMED WITH PHILIP HILL

Statement Next Week

WITH the return recently of Philip Hill from his protracted American trip, the proposed Gaumont-British merger with Odeon Theatres is again in the news. Oscar Deutsch has declared that the deal had not been postponed and that after discussing the position with Mr. Hill he hoped to make a statement next week.

Mr. Deutsch expressed the view that the international situation might affect the Odeon-Gaumont deal. They had, however, obtained all the information they required, and the next step—if it were decided upon—would be for Mr. Hill to get into touch with the Ostrer interests.

Meanwhile, the reticence of Mr. Hill himself has led to rumours that J. M. Schenck and Sydney Kent had not approved of the proposed offer from Odeon to Gaumont. It was subsequently learned that further discussions have been taking place this week between Philip Hill and Oscar Deutsch of the Odeon group.

The three Ostrer Bros. hold the controlling block of shares in Metropolis and Bradford Trust, a company which in turn owns the control of Gaumont-British Picture Corporation.

It is believed, however, that the last word has to be said by Joe Schenck and Sydney Kent by reason of an agreement between them and the Ostrer Bros.

In January last it was announced that Odeon Theatres was proposing to make an offer to ordinary shareholders of Gaumont, and that negotiations were proceeding to acquire the holdings (including the voting shares) of the Ostrer group.

Meanwhile the Board of Trade is carrying out an investigation of Gaumont affairs on behalf of the G.-B. Shareholders' Protection Association, a body supported by independent shareholders.

An Odeon-Gaumont amalgamation would result in the formation of one of the largest circuits in the world, comprising between 500 and 600 kinemas.

New Move for I.O.M. Injunction

SHOP OWNER'S QUEUES PROTEST

At a Chancery Court at Douglas J. H. L. Cowin presented a petition asking that the action of Mrs. Eunice Bowling against the Palace and Derby Castle Co. be set down for hearing.

Mrs. Bowling is asking for an injunction against the company prohibiting them causing a nuisance outside the plaintiff's premises in Victoria Street by allowing queues to form.

Mr. Macpherson appeared for the Palace Company and the petition was adjourned to the Rolls Office to fix a date for hearing.

M-G-M APPEAL

Metro-Goldwyn-Mayer are challenging the £3,400 damages award to Elizabeth Allan, arising from her non-appearance in the film version of Dr. Cronin's "The Citadel."

Their appeal for reversal of the judgment, or retrial, is down for hearing in the current law term.

SHARE MARKET

Further Drop in Prices

Another batch of declines took place in the kinema share market during the past week.

There was not one upward movement to relieve the monotony of the declines.

Associated British Picture Corporation 5s. ordinary fell 4½d. to 10s. 4½d., and the 5 per cent. debentures from £94¼ to £91.

Gaumont-British junior stocks were steady at their extremely low levels, but the preference fell further from 9s. 6d. to 9s. 3d., and the debentures from £77 to £76.

Mde. Tussaud's issues came on offer, the deferred losing 3d. at 1s. 1½d., and the preferred 9d. at 15s. Moss Empires at 19s. 6d. were 6d. lower, as were Odeon 5s. ordinary at 4s. 9d. Odeon 5 per cent. debentures lost £3 at £78, while P.C.T. 10s. ordinary lost 1s. 9d. at 21s. 6d. The 7½ per cent. preferred ordinary of the same company were 4½d. down at 18s. 10½d., while P.C.T. Construction 7 per cent. Preference gave way 6d. to 20s. 3d. Scophony 5s. ordinary were called 3s. 9d. compared with 4s. 4½d. a week earlier, while Union Cinemas First Preference were only 2s. 6d. compared with 3s.

£15,000 FIRE LOSS

The estimated cost of the damage caused by the recent fire at the Empire, Seaford, is £15,000.

COLUMBIA'S REPORT

Current Assets Over $12 Million

The six-months report of the Columbia Pictures Corporation for the period ending December 31, 1938, states that for the three months ended December 31, after all charges and provisions for Federal income and other taxes, the net profit amounted to $268,209.29 and for the six months ended on that date after similar deductions, the net profit equalled $34,596.79.

The balance-sheet shows current assets of $12,656,898.94 and current liabilities amounted to $1,610,131.40, with working capital approximately $11,000,000.00.

Coinciding with the financial report, Columbia announce intensified production activity.

Commencing at the beginning of this month, several of the most important pictures will go before the cameras.

Frank Capra starts on his next super, "Mr. Smith Goes to Washington." Sidney Buchman has now completed the screen play of this Lewis R. Foster story. Jean Arthur will have the feminine top spot.

Technicolor Profits Doubled

Technicolor and its subsidiary Technicolor Motion Picture Corporation more than doubled their profits in 1938 at £266,850, compared with £126,122.

During the year Technicolor prints sent abroad totalled 66,720,237 ft., compared with 40,561,318 ft. in 1937. For the first two months of 1939 shipments were at the rate of 81,000,000 ft. per annum. The report states that orders for feature productions for 1939 are in excess of those for last year.

E. OSWALD BROOKS FORMS NEW COMPANY

To Acquire Kinemas

Having relinquished his interest in the lease of the Picture House, Broadstairs, E. Oswald Brooks, of 10, Hopton Road, Streatham, has associated himself with a new kinema-controlling company, Naborhood Theatres, Ltd., 17, Shaftesbury Avenue, W.1.

In the capacity of managing director Mr. Brooks is actively engaged in acquiring other properties in or near London.

NEW REGISTRATIONS

Protection Company for Short Film Makers

NEW PRIVATE COMPANIES

British Short Films Makers' Society, Ltd.—Registered April 15 as a company limited by guarantee without share capital. Each member is liable for £1 in the event of winding-up. To promote and protect the interests of persons and firms engaged in making short kinematograph films, etc. The management is vested in a Council, the first members of which are: Joseph Best, 176, Wardour Street, W.1, film producer; Cyril E. Hodges, 42, Theobald's Road, W.C.1, film producer; William R. Hutchinson, 171, Shaftesbury Avenue, W.C.2, film producer; Frederick W. Ingram, 4, Golden Square, W.1, director of film company; Frank T. Lenton, 191, Wardour Street, W.1, company director; Horace Shepherd, 111a, Wardour Street, W.1, film producer; Harry L. Sherridan, 84, Wardour Street, W.1, proprietor of film studio; Joseph G. Squiers, Widgey R. Newman and Alfred P. Barralet.

Gillan Corporation, Ltd.—Registered April 12. Capital, £7,000 in £1 shares. To enter into an agreement with Jack Joseph and David Oliver for the acquisition of the Royal Cinema (leasehold), Edgware Road, London. Solicitors: F. M. Guedalla and Co., Grand Buildings, Trafalgar Square, W.C.2.

Stockport Entertainments, Ltd.—Registered April 13. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors. Subscribers are: Robert W. Fox, Oughtrington Lane, Lymm, Ches, company director; Ormerod Dewhirst, 245, Broadstone Road, Heaton Chapel, Stockport, company director. Solicitor: J. G. Mahaffy, 29, Blackfriars Street, Manchester, 3.

Blackburn Entertainments, Ltd.—Registered April 5. Capital, £1,500 in £1 shares (four management and 1,496 ordinary). Kinema proprietors, etc. Directors: John H. Taylor, Dewsbury; Ronald Coulthurst, Blackburn (director of Comar Cinemas, Ltd.); and Robert Martin, Bolton (director of Comar Cinemas, Ltd.). Solicitors: T. Holden, Blanthorne and Davies, Blackburn.

Regal (Eccleshill), Ltd.—Registered April 5. Capital, £100 in £1 shares. Kinema proprietors, etc. Sydney Segelman, of Leeds, signs as director. Solicitors: Carr Sandelson and Co., 15, Bond Street, Leeds.

Pitcheroft Theatre, Ltd.—Registered April 15. Capital, £1,000 in 4,000 shares of 5s. Kinema proprietors, etc. Solicitor: W. W. Hawkins, Dudley. Registered office: 199, Wolverhampton Street, Dudley.

Thornliebank Cinema Co., Ltd.—Registered in Edinburgh on April 1. Capital, £7,500 in £1 shares. To take over the rights and obligations of John Bruce, of 141, Bath Street, Glasgow, C.2, kinema proprietor.

Stantyre Picture House Co., Ltd.—Registered in Edinburgh on April 4. Capital, £10,000 in 5,000 preference shares of £1 and 20,000 shares of 5s. each. Kinema proprietors, etc. Directors: Wm. Campbell, Carrick, kinema manager; John Gilmour, Alloway, Ayr, kinema manager; George B. Budge, Dalry, Ayrshire; James J. Main, Troon. Qualification: £50 shares.

Musselburgh Cinema Co., Ltd.—Registered in Edinburgh on April 6. Capital, £2,500 in £1 shares. To take over the rights and obligations of William Alben relating to the purchase of the Pavilion Picture House, Musselburgh.

Portrush Majestic Cinema, Ltd.—Registered in Belfast on April 3. Capital, £3,000 in £1 shares. Kinema proprietors, etc. Directors: William J. L. James and Mrs. Bridget L. James, Glenmaus House, Portrush, Co. Antrim; and James Curran, 403, Antrim Road, Belfast. Registered office: 43, Main Street, Portrush.

London Films Export, Ltd.—Registered April 5. Capital, £5,000 in 5,000 shares of £1 each. Agents for and dealers in films, etc. Directors: Steven Palos, Little Paston, Fulmer, Bucks; Tristram P. Owen, Frondeg, Bulstrode Park, Gerrards Cross, Bucks. Registered office: Denham Studios, Denham, Bucks.

G.N. Film Productions, Ltd.—Registered April 6. Capital, £100 in 100 shares of £1 each. Film producers. Solicitors: Forsyte, Kerman and Phillips, 44, Brook Street, W.1.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	32/6XD.	32/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	10/9	10/4½	— -/4½
" 6% Pref.	18/-	18/-	—
" 5% Debs.	£94½	£91	— £3½
A.P.P.H. Ord.	13/9	13/9	—
Assoc. Talk. Pic. Ord. 5/-	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/9	-/9	—
" Defd. Ord. 2/6	1/-	1/-	—
Brit. & Dom. Films £1	1/-	1/-	—
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News. 5/-	3/3	3/3	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	2/9	2/9	—
" "A" Ord.	1/3	1/3	—
" 5½% 1st Pref.	9/6	9/3	— -/3
" 4½% New Debs.	£77	£76	— £1
General The. Pref.	7/3	7/3	—
" 6½% 1st Mort. Deb.	£74	£74	—
Kinemas	5/-	5/-	—
London Pavilion £1 Ord.	10/6	10/6	—
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/4½	1/1½	— -/3
" £1 Prefd. Ord.	15/9	15/-	— -/9
Moss Empires £1 Ord.	20/-	19/6	— -/6
" £1 Cum. Pref.	15/9	15/9	—
Odeon 5/- Ord.	5/3	4/9	— -/6
" 5% Debs.	£81	£78	— £3
P.C.T. Ord. 10/-	23/3	21/6	— 1/9
" 7½% Pte. Pref. Ord.	19/3XD.	18/10½	— -/4½
" Cum. "A" Pref. £1	22/-	22/-	—
" Cum. "B" Pref. £1	21/6	21/6	—
" Const. 7% Pref.	20/9	20/3	— -/6
Scophony 5/- Ord.	4/4½	3/9	— -/7½
Sound City (Films) 5/- Ord.	-/9	-/9	—
" 6% Pref.	3/9	3/9	—
Stoll Th. Corp.	2/-	2/-	—
Twentieth Cent. 5/- Ord.	-/4½	-/4½	—
" 6% Pref.	1/-	1/-	—
Union Cinemas Ord.	-/7½	-/7½	—
" 1st Pref.	3/-	2/6	— -/6
" 2nd Pref.	1/3	1/3	—
Union Cine. Reb. Props. 6% Pref.	12/6	12/6	—
" 4/- Ord.	3/3	3/3	—

£1 shares unless otherwise stated.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Capitol (Mill Hill), Ltd., 113, Wardour Street, W.1.—M. J. Wilson, of 113-117, Wardour Street, W.1, ceased to act as Receiver and/or Manager on March 27, 1939.

MORTGAGES AND CHARGES

Cinesound Productions Pty., Ltd., 14-16, Regent Street, S.W.1.—Equitable mortgage on the company's undertaking and property, present and future, including uncalled capital, dated March 10, 1939, to secure £37,728 5s. and all moneys due or to become due from the company to Greater Union Theatres Pty., Ltd., Sydney, N.S.W.

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"DARK VICTORY"

Scenes from the First National picture DARK VICTORY, starring Bette Davis, which will be presented to the Trade on Tuesday, April 25, at the Phœnix Theatre at 8.30 p.m. The strong supporting cast which appears with Bette Davis is headed by George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan and Cora Witherspoon. Edmund Goulding directed

No Lights at Horror Show Illegal

TONIC, BANGOR, INFRINGEMENT

Council Reprove Manager

THE screening of "Frankenstein" and "Dracula" in one programme, plus a "Ghost Organist," at the Tonic, Bangor, Northern Ireland, had a sequel at the Bangor Corporation meeting, when Councillor Milligan asked if their officer knew any special reasons why the lights were extinguished during the performances on three of the nights.

The officer replied that he understood that during the "Ghost Organist" interlude all lights were put out, including the small exit lights. Under the Cinematograph regulations it was prescribed that during any performance there should always be such a degree of light that persons could see their way out, and also that exit lights must be kept lighted. He understood, however, that there was some arrangement made with the assistants to warn them if anyone became panicky, and that the lights were to be switched on immediately.

The Mayor said he was present at one of the performances, and could corroborate what had been said about the lighting. There was, however, the point that permission was granted to the Tonic to show the "Frankenstein" picture if they would leave out the portion where a child was thrown into the water. The picture was shown in its entirety, including this incident, so that the kinema did not carry out the terms of the arrangement.

Councillor Milligan said the Tonic in the main gave pictures of a fine type, though he was sorry to see the type of programme given last week-end. The fact that the auditorium was in complete darkness was disconcerting to a number of people, and a great many matches were struck. Perhaps the manager did not fully realise that he was infringing the regulations. It should be fully understood by kinema authorities that they must comply strictly with the regulations.

A letter from the manager, Stendal Todd, pointed out that every precaution was taken in case of emergency by placing extra civilian staff equipped with torches in positions around the theatre. The exit lighting was, of course, as usual. There was also sufficient illumination reflected from the organ console.

Following further discussion, it was unanimously decided that a letter be sent to the manager drawing attention to the requirements of the Cinematograph Act with regard to the internal lighting and the necessity for these being strictly complied with, and also drawing attention to the fact that he failed to omit a portion of the film that was objected to.

THE REST OF THE NEWS FROM N. IRELAND

Belfast Hippodrome Reverts to Variety

The Hippodrome, Belfast, has now definitely decided to go back to a season of variety from April 24 and has appointed Harry Horton as musical director with instructions to engage an orchestra of local musicians.

In the old silent days Harry was a member of the Imperial Cinema orchestra and later was leader and deputy conductor of the Classic orchestra.

Renown at Belfast

Renown Pictures Corporation, Ltd., have appointed W. Barry, of 87, Donegall Street, Belfast, to represent the company on the Northern Ireland territory. Among the product he is handling are the company's Chesterfield Invincible group, which include "Lady Luck," "House of Secrets," "Dark Hour," "Easy Money," "Schoolboy Penitentiary" and "When Girls Leave Home."

"Pulsating Pianistics"

Trust T. H. Macdermott, manager of the Classic, Belfast, to present novelty for his patrons, and in his latest his organist, Leslie Simpson, has devised a musical presentation known as "Pulsating Pianistics," in which there are the organ, three pianos, xylophone, vibraphone, etc. With Leslie were three well-known local artists, Alex Monaghan, Cyril Stanney and Ted Toare.

Charity Shows

Charity shows are fairly numerous these days. At the Ritz, Armagh, R. M'Sorley was responsible for a midnight matinee, which was largely attended in aid of the County Hospital, City Coal Fund, and Press Funds whilst at the Capitol, Belfast, by permission of the directors the staff held a midnight show in aid of the Curran Staff Benevolent Fund. The Regal, Belfast, is staging a special show for the British Legion, and at the Imperial, George Lodge is giving a show for the Belfast Council of Social Welfare.

Golf Tournament

Gerry Morrison and T. H. Macdermott are busy with arrangements for this year's golf tournament at Northern Ireland links for the President Harris Wilton Cup; an even larger entry than last year is anticipated.

Pilot's Ticket

Cliff Roberts, of General Film Distributors, has the distinction of being one of the first pilots to take his certificate in Northern Ireland in connection with the Civil Air Guard training scheme.

Bob Burns in I'M FROM MISSOURI, forthcoming Paramount picture

BELFAST N.A.T.K.E. REPORT

Friendly Relations with Trade

The Belfast and Northern Ireland branch of the N.A.T.K.E. reports completion of a successful year's work, during which much progress has been made in its relations with the Trade.

In recognition of his invaluable work as hon. secretary, K. Ryan has been elected president of the branch, whilst D. W. Kerr will be vice-president with J. M'Collum secretary and treasurer. The committee will consist of Mrs. Dunlop, Miss Creight and Messrs. J. O'Brien and S. M'Keowen.

CIVIC WELCOME FOR MAJESTIC, PORTRUSH

Billy James' 780 Seater

Billy James, who has opened the Majestic at Portrush, has supplied the town with a longfelt need.

The chairman and members of the local Council were present at the opening ceremony which was attended by a crowded house. The theatre has accommodation for 380 in the balcony and 400 in the stalls. The architect was J. S. Kennedy, C.E., of Coleraine and Portstewart.

The fellow directors of Mr. James in the Portrush Majestic Cinema, Ltd., are Mrs. James and J. Curran. The secretary and manager of the house is Norman M'Leod.

UNION MOVE TO STOP SUNDAY MATINEES

Will Use Strike Weapon if Dublin Summer Shows Continue

LEGISLATION TO LIMIT BUILDING RESOLUTION

DUBLIN exhibitors, who are passing through an anxious period owing to high rates of entertainment tax and the recent overbuilding of kinemas, are likely to be faced shortly with labour troubles.

Following a meeting of the Theatre and Kinema Branch of the Irish Transport and General Workers' Union, exhibitors are to be asked to suspend, during June, July and August, their Sunday afternoon matinees. Should the request be turned down, a demand, followed by strike notices, will, it is stated, be served.

Exhibitors will resist the request, for Sunday opening, which has been allowed in the 26 counties for many years past, has been a profitable source of income. Virtually every Sunday throughout the year the two Sunday houses—at 3.30 and 8.30—have been booked out in advance in all the big kinemas. Wet or fine, the weekly queue has been a feature of Dublin streets.

The resolution in question was adopted at the annual delegate meeting of the Theatre and Kinema branch of the I.T. and G.W.U. demanded that the 3.30 matinee should be discontinued "without any alteration in pay," and the executive committee was instructed "to take the earliest possible steps to have this put into effect." This is taken as a definite threat that strike action will be taken if negotiations on the subject fail.

Overbuilding Fears

Alarm at the recent rapid increase in the number of kinemas built in Dublin was voiced by many of the delegates, and because of the detrimental effect of overbuilding in the trade in other cities, a resolution was passed stressing "the necessity for the introduction of legislation whereby some form of control can be exercised over speculative building."

In this regard, it will be recalled that when the Theatre and Kinema Association (Ireland) approached the City Fathers and asked them to limit kinema building, it was stated that the Corporation would look into the matter, but it was thought that they had no power.

Elections to Office

Frank Robbins, secretary to the branch, reported that membership had increased, and that subscriptions to the general fund had reached £1,163, a record figure.

Philip Clarke was re-elected president and Robert Tate was elected vice-president. The committee elected were Misses A. Brady, May Keane, and E. Murphy, Mrs. Best, and Messrs. W. Denis, J. Cassels, D. Hyland, W. Kelly, L. Nelson, F. Smith, and W. Holden.

Irish Kinemas Retain Football Cup

PILLAR DEFEATED IN FINAL

Irish Cinemas, Ltd., the holders, retained the Irish Theatres-Kinemas Cup when they narrowly defeated Pillar by three goals to two at Tolka Park, Dublin. Canavan, Murphy, and Fogarty scored for Irish Cinemas and Verner scored twice for Pillar.

It was an exciting game, in which the teams provided hard and fast football for the entire 90 minutes. Irish Cinemas' success was due to their superiority in the first half, when they gained a 2-0 lead, and later to a great display by their defence, in which their goalkeeper, McClean, was outstanding. Pillar were a rather poor side in the opening half, and but for the grand work of Rodden, Kelly and Verner, they would have been heavily in arrears at the interval. After reshuffling their team at half-time, Pillar came into the picture, and it was in this period (the second half) that McClean's goalkeeping saved his team from defeat.

Irish Cinemas, by their victory, have equalled the record of Pillar in bringing off the double—League champions and Cup-winners.

F. DOWLING'S NEW POST

Farewell Presentation at Dublin Green

Frank Dowling, manager of the Dublin Green Cinema, and former manager of the Cork and Dublin Savoys (Irish Cinemas, Ltd.), who has been appointed manager of the Metropole (Metropole and Allied Kinemas), will be succeeded at the Green by Dan Tracy.

Expressions of regret at the departure of Frank Dowling, manager of the Green Cinema, Dublin, were expressed at a small function held in the kinema, when F. J. McDonnell, managing director, presented Mr. Dowling with a silver cigarette and cigar casket.

CARRICK-ON-SUIR SCHEME

A private company, with a nominal capital of £6,000, has been formed in Eire to purchase land and premises for use as a kinema at Carrick-on-Suir. Castle Cinema, Ltd., the company, has as its first directors J. Drohan, motor engineer, Castle Cottage, Carrick-on-Suir, County Tipperary; J. McCormack, company secretary, 82, Main Street, Carrick-on-Suir; and S. McMahon Murphy, solicitor, Main Street, Carrick-on-Suir.

New Dispute on Seat Sizes at Portsmouth

COUNCIL ACCUSED OF SIDE STEPPING OWN RULING

THE Portsmouth City Council again discussed kinema seat sizes at their monthly meeting last week, when the Watch Committee reported that a plan had been received from the Tivoli, Copnor Road, providing for the reseating of the ground floor by taking out 1,397 18-in. seats and replacing them by 1,289 seats measuring from 18½ to 20 in., with the majority measuring 19 in. The Committee recommended that the proposals be approved, subject to the submission of a further plan indicating the numbering of the seats.

There is a regulation governing the grant of new licences that all seats shall be of a minimum width of 20 in., with a distance of 28 in. between the rows, measuring from back to back.

Ald. F. G. Foster, J.P., asked whether it was the intention of the Watch Committee to run away from the Council's decision in regard to 20-in. seats.

Ald. W. J. Avens, chairman of the Committee, pointed out that the Council themselves had already run away from that decision by giving permission for smaller seats in a previous case, and he understood that they were going to take into consideration every similar case that came before them. The Watch Committee desired to keep to the 20-in. seats, and he thought that this was in the interests of patrons. He imagined that the seating was being altered at the Tivoli because it was found that the bigger seats gave better service to patrons.

The Lord Mayor (Ald. L. Blake): The answer is that the Watch Committee intend to take each case on its merits.

Ald. Foster: Are they going to treat everybody alike? I don't want fish of one and fowl of another. Do the Watch Committee intend to depart from the 20-in. seats?

Ald. Avens: No, the Watch Committee still wish to adhere to the 20-in. seats. It was the Council, he pointed out, which departed from the regulation by over-riding the decision of the Committee on a previous occasion.

Coun. Norman Harrison remarked that the trouble arose out of a badly worded resolution, as the regulation was only intended for new kinemas. In this instance, the proposed new seats were better than the existing ones, and he suggested that they should allow the improvement to be carried out rather than stand in an arbitrary way on a badly worded resolution and say that it could not be done. He did not think that would be common-sense.

Ald. Avens pointed out that when a kinema was being reconditioned, the same conditions applied as to a new kinema, but he agreed that this was not a reconditioning, but was a reseating scheme that would be beneficial to the public.

The recommendation was approved by the Council.

FRANCE TO COPY "THE WARNING"

Production of Similar Film Contemplated

The French Government have requested the use of a print of the British National film, "The Warning," distributed by Associated British Pictures as the production of a similar film is contemplated in France under Government auspices.

"The Warning" has given a great stimulus to recruiting for all branches of National Service wherever shown; local government officials have expressed the opinion that the results are far beyond their expectation.

Twenty-five enrolments daily in each kinema is a fair average for London.

Reports on the effectiveness of "The Warning" are said to have inspired the present interest of the French Government, although recruiting there runs on different lines.

Gloria Stuart and Tony Martin in WINNER TAKE ALL, which 20th-Fox will Trade show on April 25

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Ask a Policeman (M-G-M)—British.	83 min. (U)	Will Hay, Graham Moffatt, Moore Marriott.	Comedy extravaganza, a spectacular burlesque of the country police. Story obvious but bright, teamwork excellent and slapstick grand finale terrific.	Cast-iron comedy bet for the family and the crowd.
Bete Humaine, La (Curzon United)—French.	95 min. (A)	Jean Gabin, Simone Simon.	Based on Emile Zola tragedy of man with homicidal mania. Fine acting and atmosphere, but very slow and sordid.	Good specialised hall booking. Not for children.
*Come Back to Erin (Associated British)—British.	33 min. (U)	———	Scenic depicting beauty spots, historic cities and commercial activities of Ireland in effective Dufaycolor.	Safe supporting feature of its type for the masses and juveniles.
*Face at the Window, The (British Lion)—British.	65 min. (A)	Tod Slaughter, Marjorie Taylor, John Warwick.	Hearty murder mystery melodrama based on the famous old-time melodrama. Rousing performance by Tod Slaughter, shrewd direction and appropriate atmosphere.	Very good mass booking. Should not harm youngsters.
Forged Passport (British Lion-Republic)—American.	61 min. (U)	Paul Kelly, June Lang, Lyle Talbot.	Melodrama of alien-smuggling over the American border. Plot orthodox but acting keen, climax exciting and comedy relief popular.	Good support for the masses and youngsters.
*†Four Feathers, The (United Artists)—British.	135 min. (A)	John Clements, June Duprez, Ralph Richardson.	Spectacular period adventure melodrama brilliantly adapted from A. E. W. Mason's famous novel. Story great, sentiment irresistible, spectacle marvellous, and teamwork superb.	Outstanding box-office proposition for all classes and all ages.
*Home from Home (British Lion)—British.	73 min. (U)	Sandy Powell, Rene Ray, Kathleen Harrison	Broad, irresponsible comedy bright and original in theme. Star in first-rate form, supporting teamwork versatile and staging excellent.	Very good light booking. Capital for youngsters.
Home on the Prairie (British Lion-Republic)—American.	58 min. (U)	Gene Autry, Smiley Burnette.	Musical Western with plenty of action and tuneful melodies	Good average Western booking. Sound for juveniles.
Hound of the Baskervilles, The (20th Century-Fox)—American.	79 min. (A)	Basil Rathbone, Nigel Bruce, Richard Greene.	Sherlock Holmes detective melodrama cleverly adapted from Conan Doyle's evergreen story. Characterisation great, thrills big and atmosphere flawless.	Excellent general booking. Great for youngsters.
Lady's From Kentucky, The (Paramount)—American.	75 min. (U)	George Raft, Ellen Drew, Hugh Herbert.	Story of a gambler and horse-racing. Good romantic element and race sequences. Well acted.	Good general booking. Harmless for juveniles.
Man's Heritage (Gen.F.D.-Universal)—American.	90 min. (U)	Jackie Cooper, Freddie Bartholomew, Henry Hull.	Drama of life at an important American Military Academy. Story a little artificial, but acting sincere, human angle strong and atmosphere excellent.	Very good popular booking, especially for the family.
My Wife's Relations (British Lion-Republic)—American.	64 min. (U)	James Gleason, Lucile Gleason, Russell Gleason.	Domestic comedy drama, a worthy successor to "The Higgins Family." Story human and ingenious, teamwork very good and atmosphere flawless.	Very good mass and family booking.
Orphans of the Street (British Lion-Republic)—American.	62 min. (U)	Tommy Ryan, Robert Livingston, Ace.	Canine comedy melodrama, with conventional trappings. Story obvious but popular, canine element engaging and thrills realistic.	Useful second for the majority of halls. Will please juveniles.
*Pathetone Parade of 1939 (Pathe)—British.	39 min. (U)	All-star vaudeville cast.	Snappy cameo revue composed of popular radio and music hall talent. Lively support for majority of halls.	Attractive featurette. Safe for youngsters.
Pride of the Navy (British Lion-Republic)—American.	64 min. (U)	James Dunn, Rochelle Hudson, Gordon Oliver.	Breezy comedy drama of experimental work in the American Navy. Story, good, sentiment honest, humour bright and seascape thrills exciting.	Good popular booking. Will please juveniles.
Risky Business (Gen.F.D.-Universal)—American.	67 min. (A)	George Murphy, Dorothea Kent, Eduardo Ciannelli.	Kidnapping melodrama with a radio-land background. Story good, acting competent and twists arresting.	Good average two-feature programme booking. Nothing to harm youngsters.
Secret Service of the Air (First National)—American.	60 min. (U)	Ronald Reagan, John Litel.	Conventional crime melodrama of pilot's pose as crook in order to track down smuggling ring, with usual action values of type.	Safe programme proposition for masses. Should appeal to juveniles.
Society Smugglers (Gen.F.D.-Universal)—American.	70 min. (U)	Preston Foster, Irene Hervey, Walter Woolf King.	Crime romantic melodrama turning on the activities of smugglers. Story popular, types convincing, staging ambitious and climax thrilling.	Good popular booking. Nothing to harm youngsters.
*Spies of the Air (Associated British)—British.	77 min. (U)	Barry K. Barnes, Roger Livesey, Joan Marion.	Espionage melodrama of test pilot's bid to steal aviation plans, with gripping story, sound aerial thrills and topical interest.	Sound popular entertainment. Not recommended for juveniles.
Two-Gun Justice (Victor)—American.	57 min. (U)	Tim McCoy, Betty Compson, John Merton.	Quick-fire Western drama with elegant hero who always gets his man	Safe booking for Western fans. Will please the juveniles and hold the interest of not-too-critical adults.

* A British picture. † In colour.

REVIEWS FOR SHOWMEN

The Four Feathers

United Artists. British (A). Directed by Zoltan Korda. Photographed in Technicolor. Featuring John Clements, June Duprez, and Ralph Richardson. 12,150 feet. Release not fixed.

SPECTACULAR period adventure melodrama, brilliantly adapted from A. E. W. Mason's famous novel. Moreover, its greatness is not represented by spectacle and story values alone, it is also a full and complete definition of that mighty and significant word tradition. Its subject matter, too, is magnificently propitious. Seldom, if ever, has the combination of theme, cast, direction, sentiment and atmosphere been more felicitious.

It is box-office through and through. Outstanding general booking, and British at that.

Story.—Harry Faversham, son of a general, is grounded in the family tradition, but is sensitive by nature, and recoils at the thought of war. After gaining his commission and becoming engaged to Ethne, daughter of General Burroughs, a Crimea veteran, he hands in his papers rather than accompany his regiment to Egypt. His action is interpreted as cowardice, and his reward is four white feathers, one each from his former Army associates, Captain John Durrance and Lieutenants Burroughs and Willoughby, and one from Ethne. By this time he sees himself as he really is, a coward, and he becomes obsessed with the idea of righting himself.

He follows his regiment to Egypt, and in the disguise of a native saves the life of Durrance, a victim of sunblindness, following the massacre of the latter's company; rescues Burroughs and Willoughby, now prisoners at the hands of a cruel enemy; and plays an important part in Kitchener's victory at Omdurman. Having redeemed his four feathers, he takes his rightful place at the head of his family, and is reconciled to Ethne.

Acting.—John Clements gives a clever and finely graduated study as the rehabilitated coward, Harry, he has vitality and tremendous feeling; June Duprez is an attractive Ethne; and Ralph Richardson gives further proof of his great acting ability as John. C. Aubrey Smith heads an outstanding cast, as a typical old army windbag.

Production.—The easiest and only logical way of arriving at a true assessment of the film's tremendous and compelling entertainment is to tabulate its spectacular high spots in chronological order. The greatest of these are represented by scenes of the embarkation of troops for Egypt, the branding of Faversham when he assumes native disguise, the massacre of John's company, the eminous presence of vultures during Faversham's and the blinded John's trek across the desert, John's efforts to master blindness, the escape of Burroughs and Willoughby, thanks to Faversham, from a dungeon, Kitchener's victory at Omdurman, and the refreshingly humorous fadeout depicting Faversham's retrieving of the last white feather.

Superb stagecraft, amplified by flawless Technicolor photography, is not, however, put before story values. The picture is at all times a vivid, well-balanced recreation of history containing all the elements, and more, of first-class melodrama. The secret of its success is profound purpose, a keen sense of patriotism, and the compelling gift of humanity. Need we add that its appeal is not restricted to age, class or sex.

Points of Appeal.—Grand story, magnificent teamwork, showmanlike direction, inspiring sentiment, hair-raising spectacle, superb colour photography, great title, timely presentation and exceptional exploitation values.

Orphans of the Street

British Lion-Republic. American (U). Directed by John H. Auer. Featuring Tommy Ryan, Robert Livingston and Ace. 5,650 feet. Release not fixed.

CANINE comedy-melodrama, turning on the deep attachment between an orphan boy and his dog. The central idea is strong, it always has been, but Tommy Ryan, the juvenile lead, tends to force the pace, and because of this it frequently makes laboured excursions into the lachrymose. Its tear-jerking propensities, coupled with reasonably versatile action, should, however, get it over with the industrial and family elements. Handy support for majority of halls.

Story.—Tommy Ryan, an orphan, is compelled to leave military school when funds from his father's estate run out. Rather than go to a State orphanage, he and his dog, Skippy, take to the open road. Tommy decides to enter Skippy for a big-town dog show and is given a lift by Bob Clayton, a reporter. On his arrival in town Tommy is knocked down and taken to the surgery of Doc Ramsey, a versatile veterinary. He quickly recovers, and he has Doc's sympathy when he finds it impossible to enter Skippy because the dog has no pedigree.

Complications pile up from the moment Skippy is accused of killing Farmer, the man whose car had knocked down Tommy, but a last-minute twist discloses the real murderer. At the fade-out Tommy, thanks to the generosity of Bob's paper, returns to military school, while Bob teams up with Lorna, Doc's daughter.

Acting.—Tommy Ryan is quite a clever young actor, but he needs to be curbed, for he frequently runs away with himself to the detriment of the entertainment. Harry Davenport is Doc, and he and Ace, the Wonder Dog, share the supporting honours. Others in the cast are Robert Livingston, June Storey and Ralph Morgan.

Production.—There are one or two fairly big scenes—for instance, the one in which Skippy is brought for trial, and another in which Skippy, Bob and Doc wring a confession from the real killer following a big fire in a barn—but in practically every instance there is more manufactured sentiment than surprise. Still, the obvious has its adherents, and it is because the film is more or less true to popular type that it can be marked down as a safety second for the not too sophisticated. Technical presentation is excellent.

Points of Appeal.—Simple story, sustained action, dog interest, good climax, convenient footage and good title.

Home from Home

British Lion. British (U). Directed by Herbert Smith. Featuring Sandy Powell, Rene Ray and Kathleen Harrison. 6,614 feet. Release not fixed.

BROAD, irresponsible comedy, the theme of which supports the not so crazy proposition that gaol offers the only real freedom from responsibility. In other words, it's home from home. Its easy philosophy fits the urbane humour of Sandy Powell, and his amiable personality compensates for occasional untidiness of treatment.

Supporting team-work is versatile, and the technical presentation excellent. The spirit of burlesque is never overplayed. Very good light booking, particularly for Northern situations, the star's home territory.

Story.—Sandy is in prison and he finds the life to his liking; his meals are regular, his quarters are cosy, and he has escaped from his nagging wife, Mabel. But his paradise ends abruptly with the news that he is innocent of the crime for which he was convicted. His cell-mate, Bill Burton, is worried about his daughter, Gladys, and Sandy promises to look her up. When he does he finds that she is a night-club singer, and Mabel has something to say about his uplift work.

To make matters worse father and daughter turn on Sandy when they meet. Fed to the teeth, Sandy determines to get back to prison at all costs, and this he does by joining up with a gang of crooks. Ten years is his reward, but once again a pardon destroys his happiness.

Acting.—Sandy Powell has a cut at most things; he is convict, coffee-stall keeper, crooner and burlesque dancer, yet retains a true sense of comedy character.

Kathleen Harrison amuses as the nagging Mabel; she is real cockney, and George Harold makes a brief but successful appearance as a nitwit violinist. Rene Ray, Roy Emerton, Peter Gawthorne and Wally Patch also register in support.

Production.—The comedy opens in good style and ends on the same amusing note of burlesque. During the intermediate stages there are moments when the fun flags a little, but for the most part the gags are bright and versatile and have bearing on the theme. Point gives zest to the fooling. The star is handled with showmanship. The film's good for a laugh in practically any company.

Points of Appeal.—Bright story, versatile and laughable performance of box-office star, good support, and ambitious staging.

Home on the Prairie

British Lion-Republic. American (U). Directed by Jack Townley. Featuring Gene Autry and Smiley Burnette. 5,284 feet. Release not fixed.

WESTERN, dealing with an outbreak of foot-and-mouth disease on the range, has fine, popular and mass appeal, although not perhaps in the first flight of Autry pictures. The songs are tuneful and there is plenty of action, fisticuffs and riding. Something new in Westerns is the introduction of an elephant who plays an important part in the plot.

Story.—Gene Autry, in charge of a cattle inspection camp, is in love with Martha, daughter of a rancher, Wheeler, who is framed by unscrupulous cattle-breeders. They plant animals dead from foot-and-mouth disease on his land. Autry is dismissed from his job for trying to stand up for him, but finally brings the culprits to justice.

Acting.—Gene Autry is in good form and good voice as the inspector, and Smiley Burnette does well, though material is not too helpful.

June Storey makes an attractive heroine, and Walter Miller and Gordon Hart supply villainy in good measure.

Production.—The plot is rather thin, but it is carried out with a certain amount of logicality, and characterisation is not too bad. Fights are well staged and songs introduced in a natural manner.

The elephant, which belongs to a travelling "medicine man" and is looked after by Smiley after his owner is sent to gaol, is a feature. He rescues Autry when he is shut up in prison on an assault charge.

Scenic qualities and photography are both good.

Points of Appeal.—Stars, songs and actionful plot.

REVIEWS continued on pages 25 and 29

THE FOUR FEA

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:EATHERS

Directed by **ZOLTAN KORDA**

WITH

JOHN CLEMENTS · RALPH RICHARDSON · C. AUBREY SMITH · JUNE DUPRÉZ

REVIEWS—continued from page 20

The Hound of the Baskervilles

20th Century-Fox. American (A). Directed by Sidney Lanfield. Featuring Basil Rathbone, Nigel Bruce and Richard Greene. 7,169 feet. Release not fixed.

SHERLOCK HOLMES detective melodrama, smoothly adapted from one of Conan Doyle's classic contributions to crime fiction. It is faithful to the original in atmosphere, detail, characterisation and period, and herein lies its strength, its attraction and its fascination. One of the first of the "who-dun-it" school, it still remains the best.

With title and star values to support it—Basil Rathbone is, incidentally, a great Sherlock Holmes—it cannot fail at the universal box-office. Excellent general booking.

Story.—Sir Charles Baskerville dies in mysterious circumstances and the title and the Devonshire estates are inherited by Henry Baskerville, an engaging young man from Canada. Legend holds that a fearsome and ghostly hound roams the adjacent moors and that it is responsible for the deaths of all the Baskervilles. Fearing the worst, Dr. Mortimer, a neighbour, consults Sherlock Holmes.

The atmosphere is ominous, attacks are made on Sir Henry's life, and the suspects are Dr. Mortimer himself; Barryman, the butler at Baskerville Hall, and his wife; Mrs. Mortimer; and John Stapleton, a naturalist. An escaped convict adds to the tension, but in the spectacular dénouement, in which Sir Henry survives an attack by the ferocious dog, Sherlock Holmes unmasks John Stapleton as the potential killer, he being Sir Henry's heir. Romance is found in Sir Henry's interest in Beryl, Stapleton's innocent step-sister.

Acting.—Basil Rathbone is the ideal selection for Sherlock Holmes; he looks and acts the part, and is master of all the well-known mannerisms. Nigel Bruce is a sturdy and amiable stooge as Dr. Watson, Richard Greene and Wendy Barrie register as Sir Henry and Beryl, and Morton Lowry, Lionel Atwill and John Carradine carry on the good work as the principal suspects.

Production.—The treatment is inevitably wordy, but so good is the dialogue and so perfect the diction of the practically all-English cast that verbiage is no obstacle to first-class crime entertainment. Eerie atmosphere is effectively cultivated from the start, and this enables the canine instrument of death to be thrillingly exploited at the finish. In a word, it is grand Sherlock Holmes. It could not be more English in atmosphere and characterisation had it been made here. The Americans have certainly done right by Conan Doyle and the box-office.

Points of Appeal.—First-class crime story, great characters, excellent atmosphere, stupendous culminating suspense, attractive and competent cast, irresistible title and exceptional exploitation values.

Risky Business

Gen.F.D. Universal. American (A). Directed by Arthur Lubin. Featuring George Murphy, Dorothea Kent and Eduardo Ciannelli. 6,062 feet. Release not fixed.

KIDNAPPING melodrama with a radio-land background, turning on the heroics of an incorruptible commentator. The start is a little shaky, but once the play acquires form it hurries to a tense and dramatic climax. George Murphy puts up a bold performance in the lead, and support is competent. Mass appeal is clearly indicated. Good average two-feature programme booking.

Story.—Dan Clifford, incorruptible radio commentator and film critic, determines to return Norma Jameson, kidnapped daughter of a millionaire, to her parents. His zeal leads him to Hinge Jackson, suspected leader of the kidnapping gang, but after delivering the ransom money he is double-crossed. The double-cross is, however, only a test to see if he is on the level. Having proved his willingness to play ball he is introduced to De Carno, the real head of the gang.

De Carno has been indicted for murder, and he informs Dan he will let Norma go unharmed provided the Governor arranges for him to receive a light sentence. The Governor, although a friend of Norma's parents, refuses to negotiate with crooks. Dan then takes matters into his own hands. He dupes De Carno, and, after Norma is freed, exposes the gang over the radio. His story costs him his life.

Acting.—George Murphy acts with sincerity as Dan, he never tries to force the pace; and Eduardo Ciannelli contributes a calculated study in villainy, as De Carno. Leading supporting rôles are in the sure hands of Dorothea Kent, Leon Ames, El Brendel, John Wray and Charles Trowbridge.

Production.—There are moments when the tribute to the integrity and courage of the radio commentator is somewhat highly coloured, but apart from minor concessions to the gallery the film makes a sound job of work of the cultivation of stern, yet tender, melodrama. The players, it will be observed, do their share, and so does the director. Realistic atmosphere and a moving climax round off the show.

Points of Appeal.—Good story, versatile trimmings, arresting dramatic twists, strong climax, good cast and first-rate production qualities.

La Bête Humaine

Curzon United. French (A). Directed by Jean Renoir. Featuring Jean Gabin and Simone Simon. 8,700 feet Release not fixed.

BASED on Zola's psychological study of a man with a homicidal tendency, this picture is finely acted and played against a convincing railway background. It is, however, very sordid and does not seem to lead anywhere in particular. The tendency to extreme slowness of tempo is also a handicap. It should go well at specialised halls on the strength of its acting.

Story.—Jacques Lantier, engine driver, has fits of depression which lead him to murderous impulses; he puts this down to the vicious lives of his forebears. For this reason he will not marry and devotes all his care to his engine. In a train one day he sees a man and a girl leave their compartment. A search at the destination shows a murder has been committed.

Jacques sees a frightened look in the girl's eyes and denies having seen her in the corridor. Later he learns that she is Séverine, wife of Roubaud, a station-master, who had murdered her elderly lover and made her watch him do it. Jacques falls in love with Séverine, and she urges him to kill her husband. Just as he is about to do it he gets an attack and stabs her to death and then commits suicide by throwing himself from his train.

Acting.—Jean Gabin is remorselessly gloomy as the obsessed Jacques, and Simone Simon is finely tragic as Séverine. Roubaud is well characteristed by Ledoux.

Production.—Railway atmosphere has been excellently attained, but it is given too much prominence. The tragedy itself is well worked out, but the tempo has been slowed down to exasperation point at times.

Jacques' character is not too well built up, nor the reason for his obsession vividly enough explained; its existence you are left to take for granted. Camera work and settings are both excellent.

Points of Appeal.—Fine acting by famous stars in Emile Zola tragedy.

Spies of the Air

Associated British Pictures. British (A). Directed by David MacDonald. Featuring Barry K. Barnes, Roger Livesey 6,932 feet. Release not fixed.

WORKMANLIKE espionage melodrama, in which suspenseful story of test pilot's bid to steal secret of aeroplane super-charger for enemy power grips interest throughout. Neatly worked-out plot is put over with dramatic punch, and effective aviation thrills, subsidiary "triangle" drama and amusing by-play combine to build up excellent popular entertainment with topical angle.

Story.—Houghton, an aircraft designer, is at work at a secret aerodrome near Salisbury Plain on a new supercharger that will make British fighting 'planes supreme. With him are his wife Dorothy, Madison an assistant, and Thurloe his test pilot. Thurloe is in love with Dorothy, who is inclined to listen to his advances. In the meanwhile, the Secret Service has discovered that a bid is being made by spies to obtain details of the invention.

When Houghton discovers that his papers have been disturbed suspicion and distrust spread like a fungus over the little colony on the aerodrome. Though there are many alarms and excursions the day of the test arrives with the plans still safe. Thurloe (who is actually the spy) takes the machine up with the only copy of the formula. He transfers the plans to another 'plane in mid-air. Whitehall, however, has got on to his game, and the other 'plane is a Government one. When he returns Thurloe is exposed. In endeavouring to escape in the airplane he crashes, and is killed.

Acting.—Barry K. Barnes lends a disarming charm and conviction to the rôle of Thurloe which, with the fact that audiences are used to seeing him as the hero, will distract suspicion from the character to the last. Roger Livesey is effective as the inventor, and Joan Marion is attractive as his erring wife, as well as rising to the opportunities for emotional acting the rôle affords. Felix Aylmer, John Turnbull and Henry Oscar head a first-class supporting cast.

Production.—Most of the action takes place at the secret aerodrome, a particularly effective setting, in which the atmosphere of strain and fear is excellently built up without any sacrifice of speed. The film moves briskly from the opening shot to the thrilling climactic 'plane crash. Aerial shots, though on a minor scale, are convincing and spectacular.

The plot keeps the audience guessing as to the real culprit with the usual number of misleading trails and the identity of the real culprit is well concealed to the last minute. Humour is well put over in form of badinage and horse-play between principal male characters, while subsidiary illicit romance drama lends additional force to main story.

Points of Appeal.—Gripping story, attractive stellar portrayals, aerial thrills and topical theme.

Come Back to Erin

Associated British. British (U). 3,024 feet. Release not fixed.

SCENIC effectively depicting beauty of Emerald Isle in Dufaycolor. Though footage is somewhat excessive for interest value of subject and narration inclined to be ragged, pictorial beauty of Irish scenery should get it over. Useful supporting feature of handy footage for popular halls.

Commentary is provided in the form of a conversation between a homesick Irish girl and boy on the famed beauty of the Irish countryside and various aspects of Irish history and industrial life. Method has novelty, but some shortcomings that result in desultory development.

Comprehensive pictorial survey embraces most of the stock Irish beauty spots (never more effectively photographed), hay-making, a flax harvest, cattle sales, fisher-girls at work, and other commercial activities, as well as historic aspects of the cities.

Vocal interludes include the inevitable "Mountains o' Mourne," "The Meeting of the Waters" and "The Londonderry Air." Colour is effective in reproducing loveliness of Ireland's verdant vales and blue waters, and the beauty of individual scenes adequately makes up for occasional dull spots.

Points of Appeal.—Outstanding scenic qualities and handy footage.

Forged Passport

British Lion. Republic (U). Directed by John H. Auer. Featuring Paul Kelly, June Lang and Lyle Talbot. 5,529 feet. Release not fixed.

MELODRAMA of alien-smuggling over the American border. The presentation of fundamentals is orthodox, but thanks to sound acting and realistic atmosphere familiar situations register yet again. Humorous relief by inimitable Billy Gilbert plays no small part in the unpretentious entertainment's modest success. Good support for the masses.

Story.—Dan Frazer, a member of the Immigration Patrol, is a thorn in the side of a gang engaged in the smuggling of aliens across the border. Jack Scott, assistant to the secret head of the organisation, is instructed to get Dan, but Kansas, a recruit, is bumped off by mistake in circumstances that cause Dan to be dismissed. With the aid of Nick Mendoza, owner of the café where Kansas had been killed, Dan poses as a smuggler to gain the confidence of Scott, and through him obtains the name of Kansas's killer and that of the secret head of the gang. His scheme involves Helene, his girl friend, but good fortune is with them and in the final twist Dan settles all scores. Reinstatement and romance automatically follow.

Acting.—Paul Kelly brings conviction to the rôle of Dan. June Lang is an attractive Helene, and Lyle Talbot and John Hamilton register as the principal smugglers. Billy Gilbert is Nick, and his humour effectively punctuates suspense.

Production.—The plot is too conventional to have any secrets, but the obvious seldom stands in the way of suspense. Tension works up cleverly towards the finish and is crowned by a rousing thrill. Good comedy asides and a pleasing touch of romance do the rest.

Points of Appeal.—Evergreen plot, fast action, hearty team-work, exciting climax and good title.

Pathetone Parade of 1939

Pathé. British (U). All-star radio and variety cast. 3,834 feet. Release not fixed.

SNAPPY variety featurette, represented by a wide selection of all-star music-hall and cabaret talent. There is showmanship both in the balance of the bill and the method of its presentation. Attractive supporting entertainment for all classes.

Production.—A popular Pathé annual, this variety number is well up to standard. The all-star bill is, to name a few of the turns, represented by Arthur Prince, the ventriloquist; Rob Wilton and Leonard Henry, comedians; Albert Sandler, the violinist; the Six Lai Founs, acrobatic dancers; and Rudy Starita and his Marimba Band. Shrewd selection backed up by equally shrewd presentation are not the least of the featurette's attractions; an all-important one is its box-office sense of balance. It is variety entertainment in the happiest sense of the term.

Points of Appeal.—Stars and title.

Ask a Policeman

M-G-M. British (U). Directed by Marcel Varnel. Featuring Will Hay, Graham Moffatt and Moore Marriott. 7,492 feet. Released August 28, 1939.

COMEDY extravaganza of three country "cops" who manufacture a crime wave to keep their own jobs in blissful ignorance that smuggling is going on under their very noses. Built in the time-honoured music-hall tradition it bases most of its humour on the obvious, but safety-first methods do not seriously blunt its governing sense of the ridiculous. What is more, its boisterous idiocies are in expert hands. Will Hay and Co. run true to form. The slapstick climax is terrific. Cast-iron comedy bet for the crowd, one with real star values.

Story.—Sergeant Dudfoot and Constables Albert and Harbottle broadcast from the sleepy seacoast village of Turnbotham Round. Dudfoot claims to have wiped out crime, and the authorities take the hint, and resolve to close the station. Faced with the sack, the three decide to manufacture a crime wave. They start by trapping motorists, and end by innocently framing the chief constable.

At the time they little know that the local squire is the head of a smuggling gang, and that the tower of the police station is being used for signalling, while in the cellar the contraband is stored. When they do wake up to the facts, they have to catch the culprits to save themselves from suspicion, and their task leads to a motor chase on the highway and Brooklands. They get their man.

Acting.—Will Hay puts over the injured innocence act with characteristic mock severity as Dudfoot, and Graham Moffatt and Moore Marriott are irresistible as Albert and Harbottle. The trio are, in fact, the picture. Peter Gawthorne, Glennis Lorimer, Charles Oliver and Herbert Lomas are the supporting players.

Production.—The picture takes a little time to warm up—the early gags could have been a little more original—but once it gets going it guys officialdom with spectacular and good humoured spontaneity. The audacity of the smugglers and the incredible dumbness of Dudfoot, Albert and Harbottle are the crux of the story as well as the keynote of its ridiculous yet shrewdly cultivated fooling, while the culmination is one of the most thrilling and laughable chases seen on the screen.

In their pursuit of the smugglers' lorry the central characters commandeer a motor-cycle combination, a mobile coffee stall and London Transport omnibus in turn, and finish up by throwing a scare into competitors in a motor race at Brooklands. It is the exciting grand finale that enables the comedy to compete on favourable terms with Will Hay's best. The obvious verdict is: box-office certainty for the masses.

Points of Appeal.—Crazy story, cast-iron gags, great slapstick, riotous spectacle, side-splitting team work, good title, and star values.

Pride of the Navy

British Lion. Republic. American (U). Directed by Charles Lamont. Featuring James Dunn, Rochelle Hudson and Gordon Oliver. 5,803 feet. Release not fixed.

BREEZY comedy drama of experimental work in the American Navy, taking for its theme the stubborn rehabilitation of a bumptious young speed-boat champion. There is a little flag-wagging, but it is all in the interests of wholesome entertainment.

The casting reveals wise selection, and so for that matter, does choice of locale. There are laughs, touches of honest sentiment, and no mean spectacle. Good average popular booking.

Story.—Speed Brennan, an ace speedboat pilot, is needed to perfect a new type of torpedo-carrying auxiliary boat. Lieutenant Jerry Richards, an old friend, is instructed to contact Speed, but Speed, having been expelled from Annapolis for kicking over the traces, turns down the proposition. Gloria, daughter of Captain Tyler, the officer in charge of the experiment, succeeds where Jerry had failed, and before long Speed is working for the Navy.

He cannot, however, subdue his contempt for the men in blue, and after doing good work he runs with Jerry over Gloria, and walks out. His mechanic Gloomy and Jerry take over, but are badly injured during a trial run of the new boat. The accident shakes Speed up, and he returns and completes the work. Speed still refuses to acknowledge that the Navy is a worthwhile profession, but compromises by becoming a reservist in order to marry Gloria.

Acting.—James Dunn is well cast as the bumptious Speed, Horace MacMahon scores many laughs as Gloomy, his stooge, and Rochelle Hudson is an attractive and spirited Gloria. Gordon Oliver and Charles Trowbridge are satisfactory in support.

Production.—The film is, at one and the same time, triangle drama, rehabilitation drama and speedboat spectacle, and its liberal commitments are fashioned into popular entertainment of wide variety and refreshing virility. Furthermore, generous measure is accompanied by hearty action, bright detail and snappy dialogue. Excellent technical qualities complete the lively illusion.

Points of Appeal.—Good story, breezy spectacle, vital character drawing, popular cast, and good title.

Society Smugglers

Gen. F.D. Universal. American (U). Directed by Joe May. Featuring Preston Foster, Irene Hervey and Walter Woolf King. 6,300 feet. Release not fixed.

THE activities of jewellery smugglers and the countermeasures of Treasury officials form the kernel of this melodrama. The battle is represented by brawn rather than brains, but it nevertheless tots up to exciting and reliable mass entertainment. First-class acting and technical qualities get it over. Good popular booking.

Story.—A gang of jewel thieves use a travel bureau as a front for smuggling, and stage a contest, the idea being to use the innocent prizewinners as carriers of contraband. Sully, a Treasury agent, suspects Harrison, the man who runs the bureau, but fails to put his finger on the real brains behind the outfit.

As a further check Joan Martin, his girl friend, becomes Harrison's secretary, while Johnnie Beebe, his assistant, is substituted for one of the prizewinners. Beebe is later bumped off at sea, but Massey, the master mind, who poses as a playboy, is spectacularly unmasked, and his henchmen indicted, not, however, without risk to Joan.

Acting.—Preston Foster is a manly Sully, Irene Hervey is a spirited Joan, and Walter Woolf King adds a touch of piquancy to the romantic issues, represented by Sully's interest in Joan, by playing Massey with subtlety. Fred Keating, Frank Jenks and Regis Toomey are the best of the support.

Production.—The film is quite good crime fiction, but it would have been even better had it taken a shorter route to its obvious, although exciting, climax. The tendency to tread water does not, however, seriously rob the drama of essential suspense. It will keep most of us on the *qui-vive* for the majority of its running time. Incidentally, it owes much to its virile and accurate character drawing and convincing atmosphere.

Points of Appeal.—Cast-iron plot, good cast, exciting climax, and excellent title.

REVIEWS continued on page 29

JAMES
CA
KILLER
GANGLAN
THE
OKLA
It's a new Cagney . . . one you've
seen before! Reckless rider,
fighter, fearless avenger . . . con
the untamed West with the
"come-and-get-me" grin that
the Underworld.
GOING HELL-FOR-LEATHER
"ANGELS" FOR THE YEAR'S TOP
PHOENIX, TO-NIGHT, April 20, at 6.30

JAMES CAGNEY

KILLER OF GANGLAND *now* TERROR OF THE LAWLESS WEST

THE OKLAHOMA KID

It's a new Cagney . . . one you've never seen before! Reckless rider, daring fighter, fearless avenger . . . conquering the untamed West with the same "come-and-get-me" grin that ruled the Underworld.

GOING HELL-FOR-LEATHER AFTER "ANGELS" FOR THE YEAR'S TOP MONEY

HUMPHREY BOGART
ROSEMARY LANE
DONALD CRISP
Directed by Lloyd Bacon

IT, April 20, at 6.30

REVIEWS—continued from page 25

Man's Heritage

Gen. F.D. (Universal). American (U). Directed by Joseph Santley. Featuring Jackie Cooper, Freddie Bartholomew and Henry Hull. 8,125 feet. Release not fixed.

DRAMA of life at Culver, an important American Military Academy, the aim of which is to inculcate patriotism. The sentiment is, of course, in an alien key, but apart from a somewhat over-emotionalised ending it has universal appeal. Its spirit's right.

Consolidating its lofty commitments are sincere acting by popular young stars, authentic detail, and an underlying address to feminine instincts. Very good popular booking, specially for family audiences.

Story.—Tom Allen, son of the late Doctor Allen, a man who had been awarded the Congressional Medal for bravery in the Great War, is homeless and hungry. Tubby, head man of an American Legion soup kitchen, takes an interest in him and he later receives a scholarship to Culver Militarv Academy. He is not keen on army life, harsh experience having convinced him that a country soon forgets its heroes, but his resentment passes when he discovers that Randolph, his English-bred room-mate, is also the son of a war hero. At this juncture his father turns up and he learns that he deserted while suffering from shell-shock. Loyalty to his father is a danger to his future, but a convenient twist straightens things out satisfactorily.

Acting.—Jackie Cooper acts with conviction as Tom; he makes embitterment understandable, and Freddie Bartholomew is equally effective as Randolph. Andy Devine is also good as Tubby, but Henry Hull tends to overact as Doctor Allen. The character's appearance is far from essential, and he emphasises the fact by piling on the agony. The rest are as satisfactory as the stars.

Production.—The first half, although little more than a pictorial perspective of Culver, is intensely interesting; the portrait of young patriots in the making is coloured with humanity; it is the closing theatrical depiction of emotional conflict between loyalty to country and parent that rubs. Still, although it very nearly defeats its aim by overstatement, it has a message, and one that recognises no national barrier. Juvenile appeal is, by the way, particularly strong. Other points worthy of mention are authentic atmosphere and the compelling lure of brass band and uniform.

Points of Appeal.—Topical story, sincere and human treatment, good work by young stars, arresting title, colourful atmosphere and lofty basic spirit.

My Wife's Relations

British Lion. American (U). Directed by Gus Meins. Featuring James Gleason, Lucile and Russell Gleason. 5,799 feet. Release not fixed.

DOMESTIC comedy-drama, a sequel, or rather a successor, to "The Higgins Family." Family and business misadventures are, of course, the crux of the entertainment, and this in turn is represented by a happy blend of slapstick and sobstuff. The play thrives on hokum, and goes one step further in the consolidation of a cast-iron, made-to-measure popular series.

Keen team work by an attractive and competent cast and adequate technical presentation round off the eminently saleable article. Very good mass and family booking.

Story.—Joe Higgins, a family man, buys a five hundred dollar ring on the instalment plan for his wife Lil, his purchase representing a silver wedding gift. The same day he is fired from the Ellis Candy Company because he refuses to comply with his employer's instructions and prevent his daughter Jean from going out with Ellis's son Bill. Joe then starts a candy business of his own, his assistant being his clumsy son Sid.

Later, Lil loses her ring, and believes it must have dropped into one of the candy mixers. An advertisement offering a reward of fifty dollars is written, but by an error it reads five thousand dollars when published. The mistake turns out to be a marvellous boost for Higgins's Candy and, although there are complications, everything comes right in the end for all members of the family.

Acting.—James, Lucile and Russell Gleason have blood relationship to support their clever teamwork as Joe, Lil and Sid; Harry Davenport is responsible for a quizzical and humorous portrayal as Grandpa Higgins, and Mary Hart, Tommy Ryan, Maude Eburne and Henry Arthur in support never rest on their oars.

Production.—The entertainment makes its cracks at high society, big business and middle-class romance and domesticity, and all have ingratiating intimacy as well as a breezy exuberance. The climax has the additional virtue of suspense, while down-to-earth character drawing, flawless atmosphere and shrewd direction further substantiate its box-office initiative. In brief, it is of the family for the family.

Points of Appeal.—Bright, human and ingenious story, very good character drawing, valuable proprietary label, good title, and feminine angle.

The Lady's from Kentucky

Paramount. American (U). Directed by Alexander Hall. Featuring George Raft and Ellen Drew. 6,882 feet. Released (tentatively) October 2, 1939.

SIMPLE romantic story of a gambler who falls in love with a racehorse owner and reforms. It is well acted, and racing sequences, as well as those on a stud farm, are particularly good. It has an all-round popular appeal which should ensure a good reception at any hall.

Story.—Marty Black, gambler, becomes a bookie, but later goes broke. His only asset is the part-ownership of a horse, Roman Son. He goes to find the owner and finds it is a woman, Penny Hollis. The horse wins a "baby" stake and Marty decides to go in for ownership, too. He wants to run crooked, but Penny refuses to allow Roman Son to run. Meanwhile, the pair fall in love.

This, however, does not prevent Marty from sending Roman Son to a meeting which is beyond the horse's stamina at his age. He wins but nearly dies. Penny breaks with Marty. Later she enters Roman Son for the Kentucky Derby, Marty having made over his half share to her. The horse wins in spite of being badly kicked at the start. Marty's solicitude for the animal wins back her love for him.

Acting.—George Raft is very good as the gambler and Ellen Drew attractive and intelligent as Penny. Excellent comedy is supplied by Hugh Herbert as Marty's pal, with the aid of Zasu Pitts.

Production.—Picture opens with Marty in the small money, dicing and playing slot machines. All this is in comedy vein. Later the romantic interest is well developed, and incidents with horses on Penny's farm are all very well introduced and have a strong human touch. The death of an old mare and the care of a foal are typical sequences. Actual race-track scenes are splendidly shot and carry a thrill

Points of Appeal.—Stars, romance, animal interest, and race-track thrills.

The Face at the Window

British Lion. British (A). Directed by George King. Featuring Tod Slaughter, Marjorie Taylor and John Warwick. 5,887 feet. Release not fixed.

HERE we have a hearty essay in calculating villainy, the fundamentals of which are based on Brook Warren's famous old-time melodrama. Tod Slaughter plays the stock rôle, that of villain, in his own inimitable manner, and leaves no stone unturned to earn hisses. Incidentally, the theme is as before—bump 'em off and the girl is mine. Laugh at it or with it, no matter, it's a good rag and a better thriller. Very good mass booking.

Story.—In the year 1880 Paris is distracted by the work of a mysterious killer known as The Wolf. Lucien Cortier, a young bank clerk, is in love with Cecile de Brisson, his employer's daughter, and his rival is Chevalier del Gardo, a wealthy aristocrat. A night watchman at the bank is murdered and so is Lucien's employer, and del Gardo wastes no time in accusing Lucien. Lucien escapes from the police, only to be thrown in the Seine by del Gardo's thugs. A lucky escape, however, enables him to set to work to prove his contention that del Gardo is The Wolf, and his success is expressed in an eerie and thrilling climax.

Acting.—Tod Slaughter has no time for subtlety as del Gardo, alias The Wolf; his methods are direct and disarming. Marjorie Taylor is suitably appealing and feminine as Cecile, and John Warwick is every inch the hero of fiction as Lucien. Aubrey Mallalieu and Margaret Yarde also preserve essential spirit in support.

Production.—The trappings are true to tradition and not only make possible, but enjoyable, the acceptance of blood-curdling, highly coloured incongruities. It is from stem to spectacular stern good Tod Slaughter and, at the same time, "in the bag" mass entertainment. Production work is generous.

Points of Appeal.—Laughable and thrilling story, appropriate atmosphere, rousing climax, hearty action, and title and star values.

Secret Service of the Air

First National. American (U). Directed by Noel Smith. Featuring Ronald Reagan, John Litel, Ila Rhodes. 5,482 feet. Release not fixed.

CONVENTIONAL but actionful melodrama of secret service man's masquerade as crook in order to round up mysterious gang who are smuggling aliens into United States by air. Action embraces prison break, heavy quota of rough stuff and sound aerial thrills, which, blended according to popular formula, should go down well with the masses.

Story.—Brass Bancroft, a transport pilot, is seconded by a friend in the secret service to track down a gang of smugglers who are transporting aliens across the border. Bancroft is imprisoned on a fake charge of counterfeiting, and through winning the confidence of Hamrick, his cell mate and one of the crooks, he gets a clue which leads to Jim Cameron, head of the gang. He "wins a pardon," and gets a job with the smugglers.

Brass proves a good pilot, and soon wins the confidence of his employers. He traps Cameron into crossing into the States, and after a desperate fight in the 'plane, lands him safely into the hands of the Government men, leaving himself free to resume his romance with his fiancée, who had believed him to be a crook.

Acting.—Ronald Reagan is an engaging hero as Brass, and puts over some first-rate rough and tumble fisticuffs with convincing realism. John Litel is good as the Secret Service chief, and sound supporting characterisations are offered by James Stephenson as Cameron, and Bernard Nedell as Hamrick. Ila Rhodes has little to do as the girl, but does it gracefully.

Production.—The film faithfully follows the well-worn formula. It is, in fact, a Western with aeroplanes instead of horses. However, it possesses all the merits of its type in the way of action values, the production is slick and the narration workmanlike. Fight and chase scenes pack a real punch, particularly the struggle for the gun, in thrilling climactic scene of a crashing 'plane.

Points of Appeal.—Vigorous action content, popular treatment and aerial thrills.

Two-Gun Justice

Victor. American (U). Directed by Alan James. Featuring Tim McCoy, Betty Compson and John Merton. Release not fixed.

A WESTERN with a difference. The usual features of chivalrous hero, ruthless rustlers and rapid gun-fire are here marked by a far higher quality in plot construction and characterisation than is common to most films of this type. Interest is well maintained throughout, and while, of course, the story itself will appeal mostly to thick-and-thin Western fans, it possesses several minor points of humour and technique that can be enjoyed by all.

Story.—Tim Carson, ex-ranger, is called in by Sheriff Tate to deal with a gang of rustlers headed by Bart Kane. He arrives disguised as a Spanish bandit, known as the "Vulture," and masked thus negotiates a deal with Bart in order to worm out his plans. Bart bribes the "Vulture" to kill Tim Carson, and when the bandit appears with Tim's guns in his hand Bart is satisfied he is on the level. By a cunning ruse Tim corners Bart as one of his gang is about to be tried for murder, and in a shooting bout the villain is laid low. Tim rides away, leaving two women who had loved him broken-hearted.

Acting.—As both Carson and the "Vulture" Tim McCoy is good value, his quickness with a gun and his effective assumption of an elegant Spanish bandit combining to give him a prominent place among Western heroes. Betty Compson (a once familiar star) does well as the love-lorn keeper of a saloon, John Merton is the *ne plus ultra* of Western crooks, and all the subordinate figures are in key with plot and circumstance.

Production.—It is difficult to give a new twist to productions of this kind, but the direction here goes straight to the point, keeps to it, and succeeds in sustaining interest by a slick alternation of scene and incident.

Points of Appeal.—Quick-fire plot, masculine and daring hero, and many humorous side-lines.

SHORTS OF THE WEEK REVIEWED

BUTCHER'S

WEST OF LAND'S END. British (U). 1,350 feet. Release not fixed.—A short dealing with the Scilly Isles off the Cornish coast which makes you want to pay them a visit. A short history of the isles is given in a concise and informative commentary, and the growth of the Spring flower industry is depicted. Picturesque camera work includes shots of the Bishop Rock and Round Island Lighthouses, which are usually difficult of access. First-rate interest item for any programme.

HIGHLIGHTS OF VARIETY (No. 15). British (U). One reel. Released in series.—The Radio Three harmonise "These Foolish Things," Teddy Brown gives us a tune, and Harry Tate appears in a sketch dealing with a patent mouse-trap. Useful fill-up for popular halls.

GENERAL F.D.

ANOTHER DAY. British (U). 1,780 feet. Release not fixed.—Pictorial symphony of London day, with slight "Boy Meets Girl" story as framework for familiar shots of Londoners arriving at work, Trafalgar Square pigeons, Piccadilly Circus flower girls, etc. Though material is not new, short is entertainingly presented, while Kent Stevenson's commentary is everything that a commentary should be. Usable interest featurette.

FLYING CINDERS. British (U). 718 feet. Release not fixed.—First-class interest subject with ready-made public deals with immensely popular sport of speedway racing. Camera shows riders tuning up in pits and thrilling shots of actual racing. Commentary is bright and informative, but an opportunity seems to have been missed in not interviewing the speedway stars.

SPEEDING SKATES. British (U). 865 feet. Release not fixed.—Highlights of this short depicting the revival of interest in skating are the graceful individual turns by girl performers and shots of ice-hockey match, with commentator explaining the moves. Excellent interest item.

THE BRITISH NAVY. British (U). 1,446 feet. Release not fixed.—Depicting manœuvres carried out by the fleet of the Malta station, this featurette has obvious topical value. It is, moreover, excellently presented with absorbing shots of mock attack by aeroplanes on *Queen Elizabeth*, *Nelson* and *Rodney* at battle practice, anti-submarine methods and defence against air attack.

STRANGER THAN FICTION. No. 50. American (U). 823 feet. Release not fixed.—A woman mail carrier who carries a hundred pounds of letters on her round every day, a sculptor who makes cement statues of pets for lawn decoration, a strong man who can pull a heavy car with his shoulder muscles, the narrowest house in New York, and an artist who paints with coloured salt are the main features of an interesting and well-varied addition to the popular magazine series.

STRANGER THAN FICTION. No. 61. American (U). 829 feet. Release not fixed.—This well-up-to-standard issue features a "make up" bar to which New York women resort for repairs to their complexions, a female railway signalman, a weird vehicle known as a swamp buggy, which is a combination of tractor, boat and car, and an animal mart where pet dogs can be trained for picture work.

LITTLE TOUGH MICE. American (U). 617 feet. Release not fixed.—Ingenious and hilarious cartoon skit on "Dead End." Excellent filler of its kind.

VOICE OF VINTAGE. British (U). 1,622 feet. Release not fixed.—Entertaining and informative G.-B. 1 featurette dealing with Portugal's principal export, port wine. The various phases in the production, from the picking of the grapes to the shipping of the stored barrels to world markets, are explained interestingly—and amusingly—by E. V. H. Emmett. Excellent fare for any situation.

†*SOUTHAMPTON (British Isles Series). British (U). 1,689 feet. Release not fixed.*—As the title suggests, this Fraternity film deals with the famous docks. All the local activities, from the construction of power-boats to the giant-liner trades, are depicted in satisfactory Dufaycolor. Attractive booking anywhere.

†*DEVON (British Isles Series). British (U). 1,632 feet. Release not fixed.*—Millions of people throughout the country will appreciate this tour of one of England's show counties. Although one or two sequences are not up to standard, the Dufaycolor photography of this Fraternity film is as a whole very satisfying. Obvious attraction for most halls.

†*ISLE OF DREAMS (British Isles Series). British (U). 1,544 feet. Release not fixed.*—All the beauty spots of the "Isle of Dreams"—the Isle of Wight—are incorporated in this pleasing tour photographed in Dufaycolor. In spite of one or two poor photographic sequences, the featurette retains enough qualities to secure appreciation from most audiences.

THE BIRTH OF A TOOTHPICK. American (U). 689 feet. Release not fixed.—Full of bright gags, this Universal Cartune comedy traces the history of a redwood tree, which is looked after affectionately by one of the woodsmen until it is chopped down for toothpicks. Good cartoon offering.

M-G-M

MAMA'S NEW HAT. American (U). 755 feet. Release not fixed.—In this Captain and the Kids cartoon the Kids buy Mama a new hat, lose it, and replace it with that worn by a vain horse. Complications develop fast and furiously when Mama takes a stroll and the horse recognises his hat. Laughable short subject.

TINY TROUBLES. American (U). 931 feet. Release not fixed.—Our Gang become embroiled with the police when Alfalfa decides to swop his baby brother for another "baby" he sees hiding in a tree. The "baby" turns out to be a wanted crook. Good average fill-up.

THEY LIVE AGAIN. American (A). 826 feet. Release not fixed.—The war waged on the scourge diabetes by two young scientists who, as the result of their labours, have given the world insulin, is dramatically presented in this M-G-M miniature. Interesting featurette for higher-class halls.

MONEY TO LOAN. American (A). 1,892 feet. Release not fixed.—The money-lending racket operating, usually, just within the law is exposed forcibly in this "Crime Does Not Pay" subject. Blackmail, violence and near-theft are the various methods used by the sharks to extort money from their victims. A featurette which should enjoy universal screening.

HEROES AT LEISURE. American (U). 891 feet. Release not fixed.—Pete Smith in his usual breezy manner takes us to Southern American isles, where a number of California's beach life-guards migrate for the winter. Here they indulge in thrilling fishing and sea-monster hunting in true native fashion. Refreshing featurette containing plenty of excitement.

†*PETUNIA NATURAL PARK. American (U). 785 feet. Release not fixed.*—This Captain and the Kids cartoon strikes a decidedly original note. Taking the form of a travelogue of Petunia, wild animals' sanctuary, it introduces as tourists the Captain with his family. A typical travelogue commentary heightens the refreshing effects. Excellent cartoon subject abounding with amusing incidents.

†*IMPERIAL DELHI. American (U). 764 feet. Release not fixed.*—Dealing with one of India's most beautiful cities, Delhi, this informative travelogue is well up to the standard of previous Fitzpatrick offerings. Sound subject for most halls.

† In colour.

"BLONDIE MEETS THE BOSS"

Blondie, Dagwood and Baby Dumpling will be seen again in BLONDIE MEETS THE BOSS, which Columbia is Trade showing on Tuesday, April 25, at 8.30 p.m., at the Cambridge Theatre. Penny Singleton, Arthur Lake and little Larry Sims play their original roles in this second picturisation of the misadventures of the Bamstead family

KINE. CRICKET TROPHY

Trade Clubs Invited to Compete

IN order to arrange preliminaries for the "Kinematograph Weekly" Cricket Competition for 1939 a meeting will take place at the "Kine." office at 85, Long Acre, W.C.2, on Wednesday, April 26, at 3.15 p.m.

Will secretaries of teams associated with the Trade and desirous of entering the competition please attend or see that they are represented at that meeting!

For further particulars, application should be made to Alex J. Martin, hon. secretary of the competition, at the "Kine." office.

The Gaumont British football team at Estaires in France. Left to right, front row: C. F. Evans (Hon. Sec.), F. Wallis, M. O'Brien, R. Tompkins (Capt.), H. Davison, S. Tucker, J. Barford (Trainer). Back row: T. Claringbold, E. Raymond, G. H. Davidson, R. Campion, J. Larnach, D. Umpleby

Gaumont Footballers on the Continent

FRENCH AND BELGIAN TEAMS BEATEN

GAUMONT-BRITISH Football Club made their first Continental football tour over the Easter holidays and it was so successful from a sporting and social standpoint that it will undoubtedly be repeated.

Making Ostend their headquarters, the team had two fixtures, against Estairs, in France, on Easter Sunday, and against Nieuport, in Belgium, on Monday. Both were won by Gaumont, the scores being: Gaumont-British 7, Estaires 1; Gaumont-British 5, Nieuport 1.

The individual members of the Continental teams revealed brilliant speed and good ball control, but both in defence and attack were inferior from the point of view of team work to the Gaumont boys, who favoured the open styles of play, as distinct from the short passing methods of their French and Belgian opponents.

The hospitality afforded to the Gaumont was more than generous at both fixtures, particularly at Nieuport, where, after the match both teams and supporters were given a civic reception by the Mayor and Corporation at the Town Hall.

In his speech of welcome the Mayor stressed the strong ties that united England and Belgium both in sport and in more serious activities, and congratulated both teams on a clean and enjoyable game.

In reply, Ronald Tompkins, Gaumont captain, presented the opposing team with a souvenir silver cup which Mark Ostrer had donated.

A similar and equally felicitous ceremony took place at Estaires.

The committee responsible for arranging the tour, particularly Mr. Davidson and Cyril Evans, are to be congratulated on the smooth way in which every detail was carried out.

WEDDING BELLS

W. H. Carter, the well-known Leicester musical director, was married last week to Miss Amy Lawrence.

In the silent days Mr. Carter was at the Picture House and City Cinemas at Leicester, and with the advent of talkies formed his own orchestra, which for the past nine years has been giving Sunday evening concerts at the Princes and Savoy Cinemas in Leicester.

YORKS R.E.F.'s SUMMER PROGRAMME

Cricket and Golf Fixtures

There is no doubt that the R.E.F.'s (Renters, Exhibitors and Friends) will play a big part in the social and recreational activities of the Yorkshire Film Trade during the months ahead.

One of the big events of the summer will be the outing to "Glebelands" on July 9. All members of the Trade and their friends are invited to participate at an inclusive cost of one guinea. There will be meals on the outward and homeward journey, and those who want further details are invited to communicate with Mr. Clifford (Leeds, telephone 2769).

The first cricket match will take place with the Duke of Wellington's Regiment at Halifax on May 10.

The match for the Blakeley Challenge Cup between renters and exhibitors has been fixed for Sunday, May 21, at the ground of the Burmantofts C.C., Leeds.

It is intended that the sporting events shall take place on Sundays, and among the matches scheduled for the golf enthusiasts is one with the Manchester Film Trade, to be played in Manchester on July 2. The arrangements are in the hands of C. F. Macgregor, First National branch manager in that area.

NEWS FROM ALL QUARTERS

ONE YEAR BUILDING LIMIT : SNODLAND S.O.

Revised plans have been submitted to the Manchester Town Planning and Buildings Committee for a kinema, dance hall and café to be erected in Stockport Road, Hyde Road and Apsley Grove, Ardwick. The committee, in giving its sanction, made the condition that the building must be completed within one year.

The assembly hall of the new Halesowen Technical College, near Birmingham, to be opened within the next few weeks, is equipped for kinema shows for educational purposes.

The Malling Rural District Council have decided by a majority vote not to oppose an application for Sunday opening at Snodland, Kent.

Prior to the presentation of "You Can't Take It With You" (Columbia) at the Savoy, Grimsby, later in the month, a private view, to which local clergy were invited, was held on April 13.

Kinema Manager Assaulted

Thomas Ashe, manager, and John Driscoll, an attendant, of the Plaza, Granby Row, Dublin, are in hospital suffering from injuries received during an assault by two men, one of whom has been remanded on bail.

The kinematograph and theatrical licences in respect of the Palace, Bridgnorth, were recently transferred from T. E. M. Beck to Lou Morris, who is also proprietor of the Majestic, Bridgnorth.

Manchester Town Planning and Buildings Committee have approved plans, under the local building by-laws, for a new kinema, to be known as Four-Ways, and to be built in Moston Lane and Tyndall Avenue, Moston, Manchester. It is stipulated the building must be completed within two years.

New Cumberland Kinema

Permission has been granted by the Wigton (Cumberland) Rural Council to C. Over and Sons, Aspatria, to develop the Tickell's Lane slum clearance area at Aspatria by the erection of a kinema.

Captain Colin Sullivan, the famous canoeist, who made a journey of 7,000 miles, from England to Africa, in a canoe, appeared at the Savoy, Shirehampton, Bristol, where he related some of his adventures during the trip. The canoe in which he made the voyage was on view in the foyer of the theatre.

Moreton Picture House (Cheshire), a Southan-Morris theatre, has been completely renovated and modernised. Western Electric Mirrophonic sound equipment has been installed.

George Formby and his wife on Monday visited the Tatler kinema, Liverpool, to open the Classic Kinema Club.

At Liverpool Quarter Sessions, on Friday, two men were charged with breaking into the Lyceum Cinema, Garston, with intent to steal. One defendant was sentenced to 12 months' hard labour. His companion was bound over for two years.

Warrington Watch Committee has agreed to the transfer of the kinematograph licence of the Empire, Warrington, from E. Downes to H. Rushworth, who has also been granted a stage plays licence.

CHANGES OF ADDRESS

This week Claude Solomon, Midland manager of A.B.P.C., and his staff removed into more commodious premises at 59-63, John Bright Street, Birmingham. Telephone: Midland 1292.

The address and telephone number of Aero Films, Ltd., are now 5, Buckingham Place, S.W.1, and Victoria 9648 and 9649.

Robert Taylor and Myrna Loy in LUCKY NIGHT, a forthcoming M-G-M picture

"THE FILM DAILY YEAR BOOK"

Twenty-Fifth Edition

Only those who, like members of the KINE. editorial staff, have had experience year after year of preparing and issuing a year book can appreciate the labour involved in producing so huge a work of reference as the "Film Daily Year Book," the 1939 edition of which is just to hand.

Attired this year in an attractive blue, in contrast with last year's silver and gold, it appears with all its old features brought up to date, and with at least three new features, instructive for facts as well as reference to its many readers.

These three are the text of the British Cinematograph Films Act, a survey of television in various countries, and a general statement, supported by summaries of decision, on "The Right of Privacy" by an American legal authority.

The writer surveys the leading cases in American courts where an invasion of personal privacy has been alleged, and sets out various conclusions which have been reached on the subject.

This right of privacy is described as a new branch of law, and is set out in the volume as an indication to members of the Trade against whom any claim might be preferred. A very useful survey.

The television matter occupies ten pages, and is largely a recording of events in various countries during the year.

A note of optimism closes the British production companies. "Barring unforeseen difficulties—especially an outbreak of hostilities—the year 1939 promises to usher in a new era in the British production field."

INTRUDERS IN A KINEMA

A policeman patrolling Wandsworth Road, Lambeth, early on Monday found that the Super Show Cinema had been broken into.

A lock had been sawn off the top of the front gate, and entrance forced through the swing doors. There was considerable disorder inside the building.

COLUMBIA SIGN STANWYCK FOR "GOLDEN BOY"

Studios Busy on Number of Big Subjects

AUGMENTING the recent studios announcement from Columbia that the company is about to launch a bigger production policy at an additional cost of $5,000,000 comes an important statement of initial details of the first of the supers now being readied for immediate production.

Three of the important stars in Frank Capra's Academy Award winner, "You Can't Take It With You," which is now playing to big business throughout the country, will again be seen in the famous director's latest Columbia picture, "Mr. Smith Goes to Washington."

Jean Arthur, now starred in "Only Angels Have Wings," James Stewart, and Edward Arnold have been signed for leading rôles in this film, which is now in production.

In addition, featured rôles have been assigned to Guy Kibbee and Eugene Pallette.

Fully 16,000 square feet of stage space is being utilised at Columbia to construct the United States Senate set alone. Forty-three sets will occupy six stages at the studio, and these will comprise the Press and visitors' galleries, reception and cloak rooms, private lobby, committee chambers, grand staircase and Senatorial offices.

"Golden Boy" Started

Rouben Mamoulian puts "Golden Boy" into production this month.

Another important rôle has now been filled for the forthcoming screen production of this famous Clifford Odets' stage play with the signing of Adolphe Menjou for the part of Tom Moody, the fight manager. The prolonged search for the young actor to fill the "Golden Boy" title-rôle culminated in the surprise early announcement that an unknown—21-year-old William Holden—has been signed. Recently, Barbara Stanwyck was engaged to enact the part of Lorna Moon, the feminine lead.

Air Epic Ready

The Howard Hawks production, the final title of which is "Only Angels Have Wings" (formerly titled "Plane No. 4"), has been completed and will shortly be Trade shown over here.

Months of preparation and shooting have gone into this Cary Grant-Jean Arthur vehicle. Tremendous sets—the largest in the world—were constructed for the background and locale. A complete, true-to-detail South American banana port was built and placed under canvas. Daring flying scenes, thrilling to watch, have been filmed despite ever-present danger and hazardous risks. Other scenes, including breath-taking crack-ups, are to be filmed on location shortly.

An impressive cast, which includes Richard Barthelmess, Rita Hayworth, Thomas Mitchell, John Carroll and Allyn Joslyn, have worked for weeks to make this picture one of the company's outstanding productions of the year.

Walter Connolly Back

After an absence of many months, during which time he was "on loan" to other organisations, Walter Connolly has returned to the studios, with whom he has registered his biggest successes. He is assigned to one of the important parts in "Good Girls Go To Paris, Too," the new picture recently announced in which Joan Blondell and Melvyn Douglas will again appear as a co-starring team.

Shooting is scheduled to start within the next few days under the direction of Alexander Hall.

Joe E. Brown's first starring rôle for Columbia, under his recently signed two-year contract, will be "Spook House," based on a stage play by Richard Flournoy, noted playwright and scenarist, who adapted for the screen the company's "Blondie" productions.

Ann Dvorak has been selected for the dramatic rôle of Mary in "Blind Alley," a picturisation of James Warwick's successful stage play, which was recently placed in production under the direction of Charles Vidor. Chester Morris, Ralph Bellamy, Rose Stradner and Joan Perry have the leads. Others appearing in this drama include Stanley Brown, Melville Cooper, Ann Doran and Scotty Beckett. Fred Kohlmar is supervising production.

Wesley Ruggles and Frank Lloyd Producing

The recent contracting of two famous producers in Wesley Ruggles and Frank Lloyd gives further proof of Columbia's intentions to increase the volume of its super product. Both these noted directors of big box-office hits are assigned to their first subjects for the company.

Wesley Ruggles completed last week the first step in his preparations to produce and direct for Columbia the Clarence Budington Kelland story, "Arizona." This story is now running serially in the *Saturday Evening Post*. An exploration party and camera crew sent by the director to Tucson (Arizona), the original setting of the story, returned from a two-week tour of the desert area, bringing back a wealth of historical and photographic material.

After her stellar rôle in the Frank Capra picture, "Mr. Smith Goes to Washington," Jean Arthur will next portray the part of Phoebe Titus, the heroine in "Arizona."

"The Tree of Liberty," the panoramic historical novel recently acquired by Columbia, will be given elaborate screen presentation by Frank Lloyd, three-time Academy Award winner, in the dual capacity of producer and director.

According to the publishers, the advance sale of Elizabeth Page's novel has reached the imposing total of 114,550 copies.

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PHOENIX THEATRE, FRIDAY, APRIL 21, at 3 p.m.

PHOENIX THEATRE, MONDAY, APRIL 24, at 3 p.m.

PHOENIX THEATRE, TUESDAY, APRIL 25, at 3 p.m.

WARNER'S HIT HARD WITH SIX STARRING HITS, ALL RARIN' TO STARTLE BIZ OUT OF THE OFF-SEASON DOLDRUMS

WARNER BROS.

RNER'S HARD TH SIX RRING S, ALL IN' TO RTLE BIZ OF THE SEASON DRUMS

TORCH RUNS FOR MAYOR

with

GLENDA FARRELL · BARTON MacLANE

Directed by RAY McCAREY

PHOENIX THEATRE. THURSDAY, APRIL 27, at 3 p.m.

IN THIS WIND

with

KAY FRANCIS

WILLIAM GARGAN

VICTOR JORY • MAXIE ROSENBLOOM • EDDIE FOY, Jr.

SHEILA BROMLEY

Directed by · · JOHN FARROW

PHOENIX THEATRE, THURSDAY, APRIL 27, at 6.30 p.m.

THE KID FROM KOKOMO

with

PAT O'BRIEN · WAYNE MORRIS

JOAN BLONDELL

Ray Robson · Jane Wyman · Stanley Fields

Directed by LEWIS FEILER

PHOENIX THEATRE, FRIDAY, APRIL 28, at 3 p.m.

WARNER BROS.

George Raft, Ellen Drew and Hugh Herbert in a scene from the Paramount picture THE LADY'S FROM KENTUCKY, which is reviewed in this issue

Bergner Law Case Settled

DISPUTE OVER SERVICES

An action which would have involved questions relating to the services of Elizabeth Bergner, the film star, and her husband, Dr. Paul Czinner, in the production of two films, was settled in the King's Bench Division on April 18 before Mr. Justice Cassels.

The services of Miss Bergner and her husband were concerned in the production of two films, for which they would, it was said, have received £100,000.

The plaintiffs were the Dramatic and Cinematograph Association, Ltd., of St. James's Street, S.W., a private company owned by Miss Bergner and her husband, and the defendants were Trafalgar Film Production, Ltd.

Sir Patrick Hastings, K.C., said the action was for damages for breach of contract in connection with the non-production of the second film. The first one was produced and was entitled "Dreaming Lips." Dr. Czinner acted as producer for his wife.

Sir Patrick was reading clauses in the agreement between the plaintiffs and the defendant company, which, he said, were very involved, when Gilbert J. Paull, K.C., who appeared for the defendant company, announced that an agreement had been reached.

Sir Patrick said it was asked that there should be judgment for the plaintiffs on terms which had been endorsed on counsel's briefs.

Mr. Justice Cassels made an order in accordance with the terms agreed.

N.A.T.K.E. AGREEMENT IN THE WEST

Comes into Force May 1

The agreement which has been arrived at between the Bristol and West of England branch of the C.E.A. and the N.A.T.K.E. for kinemas which are members of the association in the boroughs of Bath, Bridgwater, Cheltenham, Gloucester, Swindon, Taunton, Weston-super-Mare, Weymouth, and Yeovil, comes into force on May 1 and will remain in operation for 18 months and thereafter subject to six months' notice in writing being tendered by either party to terminate, vary or alter all or any of the provisions.

The full text of the agreement has now been issued and contains in detail the working conditions and wages scales for all kinema employees.

Provision is also made for the formation of a joint committee of conciliation, which shall consist of not more than five representatives of the Bristol and West of England C.E.A. branch and not more than five members of the branches of the N.A.T.K.E., with power to co-opt the general secretaries or other officers of the respective national associations.

Any disputes arising shall be referred to this committee, which, if unable to reach an agreement, will refer the matter to an arbiter agreeable to both parties, or to an arbiter appointed by the Ministry of Labour.

BLACKBURN BAN

Blackburn Watch Committee have refused permission for "Son of Frankenstein," which they saw at the Rialto.

M-G-M's ANNUAL STAFF DANCE

Big Night Planned for Friday

M-G-M's annual dance is nowadays much more than a staff affair—it is a well-organised and thoroughly enjoyable function which is eagerly looked forward to in all London Trade circles. This year it will be held at the Princes Galleries, Princes House, Piccadilly, to-morrow (April 21). As usual, there will be an all-star cabaret, dancing will be from 8.30 p.m. till 2 a.m. and will be to the music provided by Len Newberry and his band. The price of the tickets is 6s. 6d. each and includes a running buffet throughout the evening.

Application should be made to C. A. Maitland at 19, Tower Street, W.C.2.

350 AT TEESIDE FUNCTION

Organised by Hartlepool Managers' Association

The Hartlepools Cinema Managers' Association entertained 200 members of local kinema staffs and 150 of their friends at the Town Hall, West Hartlepool, on Friday, April 14. Selwyn Taylor, manager of the Picture House, G.-B., was M.C., while the committee consisted of Mr. Last, manager of the Regal; S. Taylor, manager of Picture House; G. H. Barker, manager, Forum; Mr. Atkinson, managing director, West End; Mr. Reynolds, managing director, Lex; C. Mellor, manager, Gaiety; Mr. West, manager, Northerns; Mr. Carter, manager, Queen's, Hartlepool; Mr. Bennett, manager, Palladium, Hartlepool; Mr. Pease, manager, Majestic, and secretary of the Association.

MANAGER PRODUCES OWN VARIETY SHOW

A non-stop variety show produced and directed by Gerald Leeds and assisted by Jasper Brentnall, the organist, was incorporated in the Bank Holiday programme at the Ritz, Aldershot.

For some time Mr. Leeds has realised that kine-variety is very popular with Aldershot filmgoers, and he decided to put on a week's run of kine-variety, using only local talent. A company of 40 local performers were discovered, and during the three weeks before Easter Monday he drilled this company with expert hand, and on Monday evening before an audience of 2,000 people he introduced the first presentation of "Talent On Parade."

Much of the success of the ambitious piece of showmanship was due to the delicate staging, the theatre's elaborate draperies and six-colour lighting effects, combined with the excellent organ accompaniment by Jasper Brentnall, giving the show all the artistry of a West End non-stop variety performance.

CAGNEY'S BAD MAN ROLE IN "OKLAHOMA KID"

First of Seven Screenings Starting April 20

"A GENTLEMAN'S GENTLEMAN" FROM TEDDINGTON

OUTSTANDING in the current Trade show programme scheduled by Max Milder, managing director of Warner Bros., is a new and different Cagney subject, "Oklahoma Kid," an adventure drama featuring the bandit hero of the old West. The current presentations comprise seven subjects, of which one, "A Gentleman's Gentleman," is claimed to be one of the greatest successes emanating from Teddington. Kay Francis, Bonita Granville, Eric Blore are among the stars appearing in these films which represent a wide variety of product and essential box-office appeal.

The list of Trade shows, all of which take place at the Phœnix Theatre, is as follows:—

April 20.—"Oklahoma Kid" (James Cagney), 6.30 p.m.
April 21.—"A Gentleman's Gentleman" (Eric Blore), 3 p.m.
April 24.—"Nancy Drew—Reporter" (Bonita Granville), 3 p.m.
April 25.—"On Trial" (Margaret Lindsay), 3 p.m.
April 27.—"Torchy Blane Runs for Mayor," 3 p.m.
April 27.—"Women in the Wind" (Kay Francis), 6.30 p.m.
April 28.—"Kid from Kokomo," 3 p.m.

Cagney as Bad Man

Lifted from the pages of American history, when the Government opened up the new territory of Oklahoma in 1893, "Oklahoma Kid" is the story of the land-hungry pioneers who rushed in. Among them are Donald Crisp, a lawyer, and his son and daughter, Rosemary Lane and Harvey Stephens. But a gang of lawless robbers led by Humphrey Bogart have beaten them to their chosen site, and rather than delay matters by a lawsuit Crisp compromises by granting them the gambling concession in the town-to-be. Soon lawlessness is the rule and in order to stop Crisp interfering Bogart has him imprisoned on a false murder charge.

The Oklahoma Kid (James Cagney), the bandit hero of the south-west, rushes to the scene. He meets Rosemary Lane and tells her he is her brother—the black sheep of the family. He goes to the prison to help his father escape, but Crisp refuses. Shortly afterwards Bogart's men break into the gaol and lynch Crisp. Cagney swears revenge, and in hand-to-hand encounters kills each of his father's murderers. A thrilling climax is staged when he clashes with Bogart and they shoot it out in a crowded saloon.

Lloyd Bacon directed.

Blore's First British Film

The most popular screen "butler," Eric Blore makes his British screen début in the Teddington production, "A Gentleman's Gentleman," in which he is seen as "gentleman's gentleman" to Peter Coke. Blore is usually called upon to get his chief out of some scrape or other, and when Coke asks him to get rid of what he thinks is a corpse, but Blore knows to be just a "drunk," the latter consents to dispose of the body "for a consideration." He advises Coke to go to Switzerland to avoid any possible trouble with the police. Blore has his plans upset when he finds that his "corpse" is also travelling to Switzerland. So, with his nephew, David Burns, Blore decides to follow, intent on keeping Coke from meeting the other gentleman.

After a hilarious combination of circumstances matters are cleared up to everybody's satisfaction, and Blore eventually marries a wealthy widow and the picture's finale finds him a gentleman's gentleman no longer.

Girl Detective

Bonita Granville is seen in the title rôle of "Nancy Drew, Reporter," the second of the "Nancy Drew" series. As the title suggests, Nancy Drew works on a newspaper during this episode. When she and her four class-mates win a journalism contest sponsored by a local paper and are given one month jobs as reporters, she is handed an inconsequential assignment to cover a poetry club luncheon, but instead she goes to a coroner's inquest into the death by poison of a rich old woman.

A ward of the dead woman is held for murder, but Nancy is convinced she is innocent, and she gets her lawyer father to defend the accused girl. She also has an idea as to who is guilty, and she and her boy friend, played by Frankie Thomas, eventually capture the guilty suspects.

Elmer Rice Story

"On Trial" is the screen version of the engrossing court-room drama which established its author, Elmer Rice, as one of the foremost playwrights of the present day. The cast is headed by Margaret Lindsay, John Litel and Janet Chapman.

The screen version opens in a crowded court-room, where John Litel is on trial for murder, and then, as each witness testifies, the scene changes to the locale with which his or her testimony is concerned, and the events described on the witness stand are graphically re-enacted on the screen.

Skilfully, by this device, a tangled web of mystery is unwoven, and Litel escapes the penalty for a life he has taken in response to the primal urge for vengeance which in most American communities is covered by what is known as the "unwritten law." Terry Morse directed.

Torchy Blane Again

"Torchy Blane Runs for Mayor" once again sees Glenda Farrell in the rôle of the livewire girl reporter, while Barton MacLane is still Steve McBride, Torchy's dumb but daring boy friend. This time Torchy discovers the Mayor, played by Charles Richman, and John Mujan, in the rôle of a notorious underworld character, control the city. Through crooked pressure, Torchy's paper will not run the story, although the evidence is foolproof. Torchy decides to run herself for Mayor, but is kidnapped, and Barton MacLane and his comical aide, Tom Kennedy, rush to Torchy's assistance. Fortunately, the police arrive, and Torchy is elected Mayor, while MacLane is made chief of police. Ray McCarey directed.

Kay as Aviatrix

A thrillingly staged women's air race is one of the many highlights in "Women in the Wind," which has William Gargan, Victor Jory, Maxie Rosenbloom and Sheila Bromley in support of Kay Francis.

Kay's brother is seriously ill and her doctor friend, Victor Jory, tells her that a noted specialist could cure the patient but a huge fee would be charged. A brilliant pilot, Kay decides to try and get a plane and enter in a women's air-race. She finally persuades William Gargan to let her fly his record-breaking plane in the race. Sheila Bromley, Gargan's estranged wife, hears of this and decides she will pilot her husband's plane. Kay refuses to listen to Gargan's explanation, but he secretly places an even faster plane at her disposal, and a thrilling battle for first place between the two women follows, with Kay just winning by seconds. John Farrow directed.

Boxing Comedy

"The Kid from Kokomo" has Pat O'Brien, Joan Blondell, Wayne Morris, May Robson, Jane Wyman, Stanley Fields, Maxie Rosenbloom, and Sydney Toler at the head of its cast. O'Brien is seen as a shady boxing promoter, while Joan Blondell is cast as his wise-cracking girl friend. In an out-of-the-way village they come across Wayne Morris, a young farm boy, who, they believe, will become a champ. The boy refuses to leave the village, hoping that his mother, who abandoned him there as a child, will return to claim him. He doesn't want to be gone when she arrives. The resourceful O'Brien finds May Robson, a drink-loving old eccentric, and passes her off to Morris as his mother. She speedily takes advantage of the situation and gains complete control of her "son's" money. To counter this, O'Brien produces Stanley Fields, May Robson's old sweetheart, to expose the fake, but the couple get together and they announce that Fields is Morris's father! Lewis Seiler directed.

David Hutcheson, Eric Blore, Peter Coke and David Burns in A GENTLEMAN'S GENTLEMAN (Warner)

Text of French Film Bill

FINAL FORM LESS ONEROUS

THE final text of the French Film Bill (of which the main provisions were published in the KINE. on March 16) has now been deposited in the Chamber of Deputies.

Two important clauses have been dropped: Firstly, the limitation to 10,000 ft. of the length of programme; secondly, the direct collection in the theatres of the percentage by film authors' societies.

The clause limiting the length of the programmes was a drastic threat against the American companies as it would have reduced the present sales of American films in France by half.

Authors' Fees

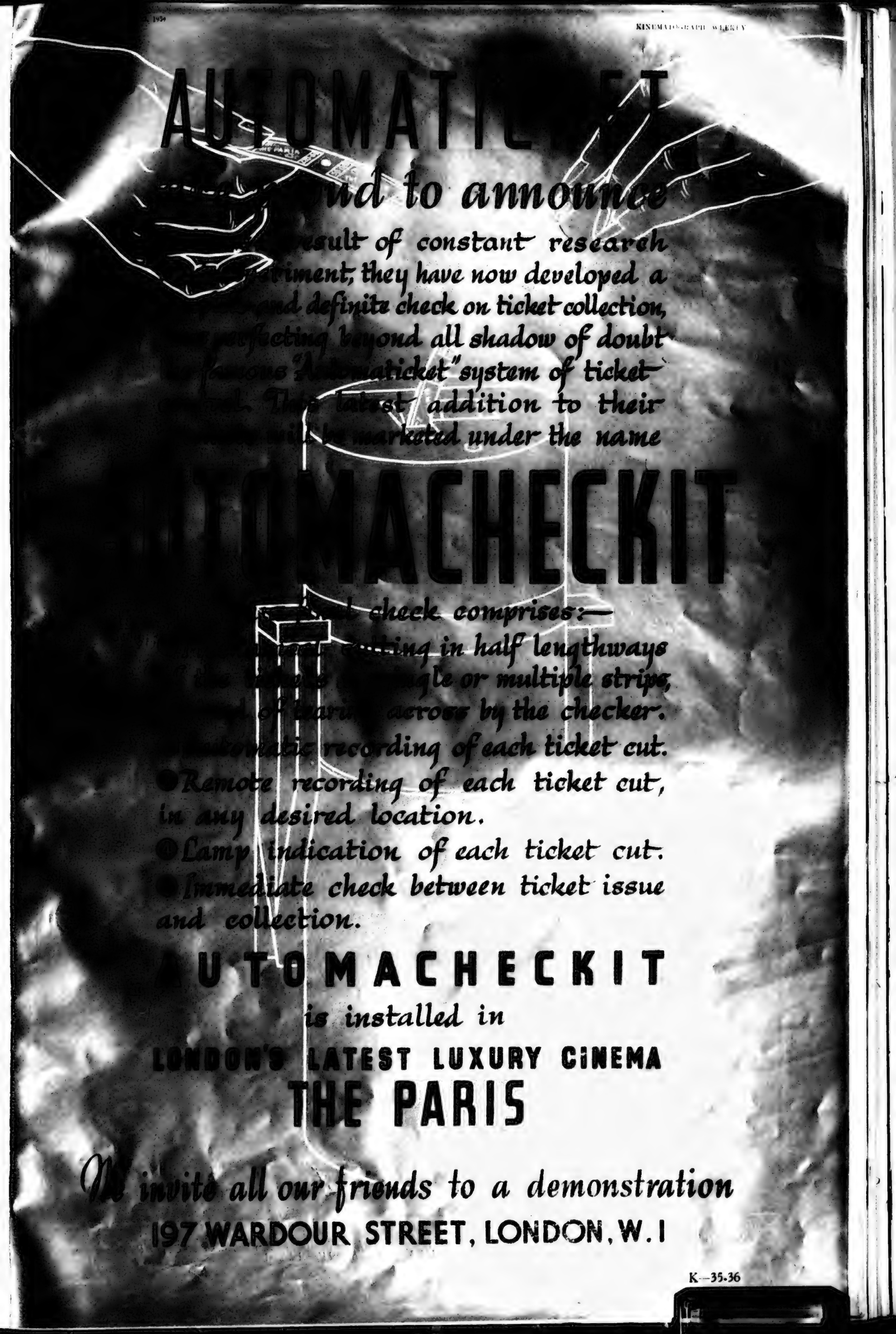
It is with great relief [illegible] French Industry has seen the elimination of the clause creating film authors' societies which would have directly collected [illegible] as the composers' copyrights [illegible] a new percentage of the receipts [illegible] would have gone to the authors, writers of a film.

There is still in the bill [illegible] which might operate against foreign and especially American importations into France. (American films represent 90 per cent. of the whole number imported.) This foreshadows the "possibility of a tax on dubbed pictures, in accord with France's present international engagements."

At present, the Franco-American trade agreement does not allow the establishment of such a tax on American films dubbed in French, but there is a tendency in the Industry to ask for the revision of some parts of this treaty.

Charles Boyer in New French Film

Charles Boyer, who had not appeared in a French film since "Orage" in 1937, will star in another film of the same producer, André Daven, "The Corsair," adapted from a successful play by Marcel Achard. It will be directed by Marc Allégret (who made "Gribouille" and "Orage") and produced on the French Riviera and in Paris as soon as Boyer comes back from Hollywood in July.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Remote recording of each ticket cut,
in any desired location.
Lamp indication of each ticket cut.
Immediate check between ticket issue
and collection.
AUTOMACHECKIT
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LONDON'S LATEST LUXURY CINEMA
THE PARIS
We invite all our friends to a demonstration
197 WARDOUR STREET, LONDON, W.1
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"ASK A POLICEMAN"

Scenes from the Gainsborough comedy ASK A POLICEMAN, which M-G-M recently Trade showed and is reviewed in this issue. ASK A POLICEMAN is claimed to be the funniest vehicle in which Will Hay has ever appeared. He is supported by Moore Marriott, Graham Moffatt, Glennis Lorimer, Peter Gawthorne, Charles Oliver and Herbert Lomas. Marcel Varnel directed

Director Graham Cutts and Cameraman Walter Harvey shoot an exterior scene featuring "William" and his gang, at Welwyn for JUST WILLIAM (Associated British).

ELSTREE TITLE CHANGE

"Dead Man's Shoes"

PROGRESS ON "POISON PEN"

The title of "Cross Roads," the new Associated British Picture now in production at Elstree, with Leslie Banks in the starring rôle, has been changed to "Dead Man's Shoes."

This powerful drama of mistaken identity is adapted from the French film, "Carrefour," and has Judy Kelly, Wilfred Lawson, Joan Marion, Walter Hudd, Geoffrey Atkins and Nancy Price in the leading rôles.

Shooting is now taking place on the moving court-room scenes where de Vethieul, the war-wounded man who has been wrongfully identified as a wealthy French industrialist, is seeking to establish his identity.

Here Wilfred Lawson, as a figure from the man's past, gives the evidence which proves his identity, only to show later that he had lied in order to blackmail his old associate.

Walter C. Mycroft is producing "Dead Man's Shoes," with Thomas Bentley directing and Gunther Krampf at the camera.

"Just William" Finishing

The vagaries of English spring weather have caused the exterior shooting on "Just William" to take longer than was expected, but Graham Cutts expects to finish the film within the next two or three days.

Country Village Atmosphere

Every care is being taken to capture the true atmosphere of a small Devonshire village in "Poison Pen," the screen version of Richard Llewellyn's gripping play.

Sets so far used in the film have been the village stores, a quiet village street lined with old cottages, the interior of one of these cottages, the tithe barn with a local dance in progress, and the vicarage where the vicar (Reginal Tate) lives with his pretty daughter (Ann Todd) and his spinster sister, played by Flora Robson.

Interesting scenes shot this week show the quarrel between the farm labourer (Robert Newton) and his young wife (Belle Chrystall) over the poison pen letter received by the former accusing his wife of an affair with the proprietor of the village stores.

ROUGH HOUSE AT EALING

"CHEER, BOYS, CHEER" ON THE FLOOR

A realistic fight in a pub. was one of the highlights of the past week's shooting at Ealing of the new Michael Balcon production, "Cheer, Boys, Cheer," which Walter Forde is directing.

In the forefront among the participants are Moore Marriott and Graham Moffatt, so that it will be readily understood that the fight is not without its lighter moments.

Another rattling good cast has been lined up for the picture, in the story of which Ian Dalrymple, Roger McDougall and Allan McKinnon have collaborated. It includes Nova Pilbeam, Jimmy O'Dea, Edmund Gwenn, Moore Marriott, Graham Moffatt, Peter Coke and C. V. France.

The production unit comprises: Associate producer, S. C. Balcon; production manager, Harry Hand; lighting, Ronald Neame; camera, Gordon Dines; art direction, Wilfred Shingleton; sound, Eric Williams; recording, Stephen Dalby; editor, Ray Pitt; musical direction, Ernest Irving; first assistant, Ralph Hogg; stills, Wilfred Newton.

SPECTACULAR SCENES

"French Without Tears"

While the action of the play, "French Without Tears," takes place indoors, producer Mario Zampi proposes to incorporate additional action in the film which occurs off-stage in the play.

One of the biggest scenes of the film, which Anthony Asquith will direct for Paramount, will be the 14th July celebrations in a Normandy fishing village, which will afford tremendous opportunities for colourful and spectacular action.

This little fishing village will be reproduced at Sound City. On one side of the set will be seen the masts of the fishermen's craft lying in the harbour, with a winding street leading down to the port.

The Grand National in Dufaycolor

For the past six months a British producer has been working in secret on a film about the Grand National.

The film, not yet titled, is being made in Dufaycolor by producer Leon Heppner with a horse as the "hero" and with an entirely unknown London girl as the heroine.

The new picture is the initial production of a new company, Anglo-French Films, Ltd., and it will tell the story of a horse from the time it is a foal to the time it wins the Grand National. Horses and racing are the main consideration, the human element taking second place. Shooting has been going on since December.

Mr. Heppner, who has produced pictures in England and France, and who is married to Cynthia, a niece of Somerset Maugham, first got the idea for a film about the Grand National last summer, when, at a party, he met two jockeys—Frank Furlong and Fulke Walwyn, the men who rode Reynoldstown in the Grand National on successive years.

Both urged him to make a British racing film, promising that if he did they would help by obtaining all the necessary co-operation from the racing authorities. Mr. Heppner became enthusiastic, and with the aid of a famous trainer obtained the necessary finance.

Stud scenes were shot at Maidenhead; training and hurdling at Epsom; a trial race at one of the Park meetings; fencing at Maidenhead; then the hunting fields and steeplechases, and the Grand National itself was photographed. Notwithstanding the difficulties of making a colour film in winter, "the results," Mr. Heppner declares, "are first-rate. Those who have viewed the rushes say the colour is as good as anything they have ever seen. It is beautifully clear and even throughout.

Major Klein, the Dufay colour expert, and Leslie Murray, the cameraman, deserve full credit for a fine job of work. Stanley Wootton is technical adviser and the production manager is Stanley Irving.

The principal human characters in Mr. Heppner's film are a trainer and his daughter (played by 18-year-old Peggy Wood). There is a slight love interest.

CROWD ARTISTES

Employment Agreement

The Film Production Employers' Federation, following protracted negotiations with the Film Artistes' Association, have drawn up rules governing the employment of artistes earning up to £2 2s. per day.

The rules will apply to all artistes engaged by members of the Federation irrespective of the organisation, if any, to which they may belong, and are to come into force on May 1, 1939.

Provision has been made for a Joint Conciliation Committee to deal with all differences regarding the interpretation or application of the rules.

As the rules are a first attempt to standardise terms of engagement for artistes in the category in question, the Executive Committee of the Federation will watch closely the operation of these rules in practice, and will be prepared to consider suitable modifications to them at a future date should they be found desirable.

Edited by P. L. Mannock

SOMLO PLANS SERIES OF FEATURES

London Subject the First Production

A film about London, telling the story of the lives of its ordinary, everyday people, is to go into production at Denham early in May as the first of the programme sponsored by Somlo Films.

The picture, tentatively called "A Window in London," has a Thames-side setting, and much of the action has for its background the building of the new Waterloo Bridge. The scenario will be by Ian Dalrymple.

Michael Redgrave and Sally Gray are the stars, and an important rôle will be played by Paul Lukas, who is being brought over specially from Hollywood. Herbert Mason will direct.

Capt. Richard Norton, executive director of the Denham and Pinewood Studios (D. and P., Ltd.), is in charge of production, and Josef Somlo is the producer.

"A Window in London" is the first of three productions of a big new programme of British films which Capt. Norton and Mr. Somlo plan to make this year for distribution by General Film Distributors, Ltd.

Two other subjects so far chosen are "On the Night of the Fire," from F. L. Green's best-selling novel, and "The Arsenal Stadium Mystery," by Leonard Gribble.

The production unit comprises camera, Glen MacWilliams; production manager, E. Holding; production secretary, A. L. Thompson; assistant producer, David Tennant; first assistant, Neilson Baxter; script, Ian Dalrymple and Brigid Cooper; editor, Philip Charlot; art director, Ralph Brinton; continuity, Angela Martelli; publicity, Leslie Cardew.

"SHIPYARD SALLY"

WAR OF THE ROSES

A noble baronial hall filled the Gainsborough floor No. 1 on Friday, when I watched the mercurial Monty Banks directing snappy scenes for "Shipyard Sally."

Gracie Fields was having a tense, heated dispute with Sydney Howard, who plays her unreliable father in the story. It was a brisk clash between Lancashire and Yorkshire, and a reminder that the Wars of the Roses are not quite over yet.

Gracie, who wore a dazzling evening dress entirely of shimmering sequins, was at a stage in the story when she is impersonating an American Southern singer. For this she has coached herself in acquiring a languid Carolina drawl, with expert aid from a coloured expert.

In another episode she smokes a strong cigar, and this, she admitted to me, requires real training.

Morton Selten plays a philanthropic old peer in "Shipyard Sally." The vitality of this 78-year-old actor is astonishing. No one excels him as a portrayer of fruity old Edwardian gentlemen, and this rôle is a typical example.

Dancers were on the floor to the strains of a snappy band as Gracie finished her scene, and Douglas Wakefield arrived to play in a concerted episode.

Tucker Maguire, Hay Petrie, Richard Cooper and Norma Varden are also in the cast, and camera work is in the expert hands of Otto Kanturek, who, by the way, is now a British subject.

TEDDINGTON REOPENS

JANE BAXTER AND JOHN LODER TEAMED

The reopening of Warner Bros. First National Studios at Teddington after their annual close-down for the overhauling of equipment gave a happy Easter to 200 employees who returned to prepare for the first film of the new year's schedule.

A. M. ("Doc.") Salomon, who has been in charge of the studios since March, has engaged Roy William Neill to produce and direct "Murder Will Out," a mystery story with John Loder and Jane Baxter in the leads.

Miss Baxter plays the part of a wealthy woman of London Society who fell in love with and married a struggling country doctor. John Loder is a doctor who buries himself in his hobby of collecting Chinese antiques to escape the sneers of his wife's friends who think he married for money. The love between doctor and wealthy wife becomes strained to breaking point. . . .

That is how the story opens, and it traces their lives when a murder takes place in their house indirectly as a result of the doctor's hobby.

A delightful comedy character is "Dick," manservant to the doctor and his wife, being played by Billy Hartnell, a young actor who has been doing good character work in British studios and on the West End stage.

Syd Palmer and Tom Gamble in MUSIC-HALL PARADE (Butchers).

Butcher's All-Star Musical

Mitchell at Walton

The world's most famous stage "horse," the Griffiths Bros.' "Pogo," made his film debut this week at Walton, where, with Miss Lutie as "trainer," he contributed an important sequence to Britain's "Music Hall Parade," which Oswald Mitchell is directing.

In this picture F. W. Baker and Mitchell are continuing their successful policy of discovering comedy star talent for the screen from established music hall top-liners than whom no finer box-office assets exist in the world. George Formby, Will Fyffe, Binkie Stuart, Lucan and McShane are names whose success in pictures owe so much to the foresight of Mr. Baker, whose newest production continues the process of making new British film comedians.

Music hall introduces to the feature film for the first time the following famous music hall artistes: Frank E. Franks, Tom Gamble, Freddie Forbes with Angela Barrie, the Griffiths Brothers with Miss Lutie, the Three Jokers, and Jack Stanford. Others who appear are the Australian Motor Air Aces, the Arnaut Brothers in their bird whistling act, Billy Cotton and his Band, and Glen Raynham and Richard Norris, who provide the romantic angle.

Venture Starts Its Third

"Murder by Auction"

On Tuesday "Murder by Auction" will take the floor at Worton Hall, with Walter Tennyson directing and Alfred d'Eyncourt producing. This subject is the third of the series scheduled by Venture Films, of which Messrs. Tennyson and d'Eyncourt are directors, with Desmond Tew (in charge of sales) and Ian Walker, who has written and scripted all three pictures.

In "Murder by Auction," Anthony Hulme and C. Denier Warren continue the exploits they started in the first film, "Trouble for Two," but this time they are faced with a more serious problem, in which they have to stage an auction sale in order to trap the murderer.

Richard Goolden (of Mr. Penny fame) is the star of Venture's second film, "Two Days to Live," which is now in the cutting room. Goolden plays the part of a malade imaginaire who believes that he has only two days to live. Being well off, he decides to spend his two days in helping various people with whom he comes in contact to lead a better life. Among these is a burglar whom he catches red-handed in his flat one night. Ernest Sefton plays the burglar and the situations in which he lands Goolden are fast and furious. Among Goolden's protegees is Phyllis Calvert, a charming and accomplished actress, who is destined for stardom.

Derrick de Marney has been featuring in a Turkish bath sequence in the Victor M. Greene production, "Midnight Mail." Diana Churchill and Jean Gillie, the other stars, were "on call" earlier in the week when some important train sequences were taken by Maurice Elvey.

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Sidney Howard and Gracie Fields in a scene from SHIPYARD SALLY, which Monty Banks is directing for 20th Century-Fox

First National's Powerful Bette Davis Subject

FINE PORTRAYAL BY ACADEMY AWARD STAR IN "DARK VICTORY"

"DARK Victory," the first film to bring Bette Davis back to the screen since she received the much-coveted Academy Award for her performance in "Jezebel," will be presented by First National at the Phœnix on Tuesday, April 25, at 8.30 p.m.

"This is a film fully worthy of the talents of Miss Davis," says D. E. Griffiths, managing director of First National. "It tells a love story of transcendent beauty and deeply moving poignancy, and it provides a central character upon whose portrayal Miss Davis can lavish every resource of her consummate art."

The character referred to is that of a rich young heiress, a gay and carefree young leader of a rich "horsey" set of society people. Unselfish and altogether likeable, her only fault is that her life has been an aimless pursuit of pleasure. George Brent has the rôle of a clever young surgeon, to whom Miss Davis goes when she is stricken with a mysterious malady. The doctor attempts to cure her by performing an operation, but after the operation is over he realises that he has effected a temporary cure only—and that his patient must die in a few months. Believing herself completely cured the girl returns to her old life of gaiety. Only George Brent and Geraldine Fitzgerald, Bette's secretary and closest friend, are aware of the truth. Soon Bette finds herself falling deeply in love with her physician and he with her. Resolved to make her final months happy ones the young doctor proposes to her and they become engaged.

The climax comes when Bette accidentally learns the truth about herself. Believing that Brent is only marrying her from pity, she embarks on a mad whirl of parties; finally realising the wrong she has been doing, she goes to the doctor and they are married and go away to his farm, where vast happiness comes to Judith as the end approaches.

Strong Supporting Cast

An unusually powerful dramatic cast appears in "Dark Victory" in support of Miss Davis and George Brent. Humphrey Bogart is to be seen in a new type of rôle as Miss Davis's impudent but likeable horse trainer. Ronald Reagan, Henry Travers, Cora Witherspoon, Dorothy Peterson, Virginia Brissac and Leonard Mudie also have important rôles.

The film was directed by Edmund Goulding, whose second production this is with Bette Davis, their previous film being "That Certain Woman." Not only was Goulding responsible for the direction of "Dark Victory," but also, inspired by the dramatic plot, he wrote a song which is featured in the film. It is called "Give Me Time for Tenderness." Goulding composed the melody and Elsie Janis was responsible for the lyrics.

"Dark Victory" was recently shown in America for the first time, and the reception accorded it by the New York Press was reflected in some of the greatest praise ever written about any picture past or present. Miss Davis's performance is said to prove conclusively that she has every claim to the title of the finest actress on the modern screen.

The advance notices on her performance prove that it is the greatest of her spectacular career. Twice winner of the Motion Picture Academy Award for her performance in "Dangerous" and the recent "Jezebel" (which won her the 1938 award), she is already being named as the most likely prospect to receive the honour in 1939 for her work in "Dark Victory."

Enthusiastic Press Notices

"Superbly beautiful and poignant love story, with brilliant performance by Bette Davis . . . here is a picture that has 'Academy Award' stamped all over it . . . seems impossible to miss . . . a great love story of haunting beauty . . . a great performance by Bette Davis that lifts her into the charmed circle of the motion picture elect . . . the world is in for a rare treat . . . inspired is the word . . . for the story, the direction and the performance . . . and how gloriously Bette Davis rises to her opportunity!"

The above is a short excerpt from the marvellous rave carried in the *Film Daily* after the film's presentation, whilst other great tributes to the production came from *Variety Daily*, which said: "Bette Davis gives a performance which, even at this long distance from the ballot, looms a probable entry for the year's best enactment"; whilst the *Showman's Trade Review* stated: "Bette Davis in this picture tops all her previous rôles, giving a superb performance sure to win Academy attention for her again."

NAMES in the NEWS

C. W. SMITH, E.R.P.I.'s new Vice-President at Hollywood

C. W. SMITH APPOINTED VICE-PRESIDENT OF E.R.P.I. AT HOLLYWOOD: BOURNEMOUTH TRANSFER CAUSES MANY CHANGES: BEN HENRY APPOINTS NEW CIRCUIT MANAGER: CHILDREN CELEBRATE SHOWMAN'S BIRTHDAY

Clifford W. Smith, formerly European commercial manager of Electrical Research Products and director of Western Electric Co., Ltd., in London, has been appointed vice-president of E.R.P.I. in charge of West Coast operations at Hollywood, California.

This announcement was made by T. Kennedy Stevenson, president of E.R.P.I., at a luncheon held in Hollywood in honour of the retiring vice-president, George C. Pratt, who has completed 33 years with the Bell system.

Mr. Smith joined the Bell system in 1929. During his tour of duty in Europe he held executive appointments as commercial manager of Société de Materiel Acoustique, Inc., distributors of the Western Electric sound system in France, and later became European commercial manager for E.R.P.I. and a director of Western Electric Co., Ltd. In 1938, Mr. Smith was recalled to New York as general foreign manager for E.R.P.I., and in November of that year was appointed general manager of E.R.P.I.'s Hollywood activities.

F. C. Self Leaves Bournemouth

After two years, during which he has succeeded in making the Bournemouth Odeon one of the most popular houses bearing this title, **F. C. Self**, the general manager, left the town last week-end to take a similar post in the Odeon circuit at Muswell Hill. Mr. Self supervised the opening ceremony of the Bournemouth Odeon, when he achieved his first big scoop locally by engaging an aeroplane carrying a long streamer announcing the opening within an hour of the magistrates' licence having been secured.

Since he has been at the Odeon he has been instrumental in raising the sum of £170 for the local hospital. The Mayor of Bournemouth (Ald. I. W. Dickinson) no doubt voices the thoughts of many by the following warm tribute paid by him: "I am sorry, indeed, to hear that you are leaving Bournemouth in the near future and I should like to assure you that there are many, including myself, who will miss the help you have given on many occasions to local organisations and movements."

Mr. Self's place at Bournemouth has been taken by **D. G. Abell**, from Brighton.

Brighton Appointment

The resulting vacancy at Brighton has been filled by the transfer of **C. C. Wherley**, who has been at the Edgware Road hall since it opened. Mr. Wherley was brought up in the theatrical business, having been trained under Frank Boor at the London Hippodrome, served with Coleman Hicks at the Leicester Square Empire and managed the Empires at New Cross, Finsbury Park and Stratford.

Later he joined Hyams Brothers, for whom he managed their Regals at Edmonton and West Norwood and the Trocette, Tower Bridge Road.

Mr. Wherley is replaced at Edgware Road by **Major Ernest Clifford**, who has been at the Forest Gate Odeon since March, 1938. Major Clifford's record goes back to 1911, when he opened the Pavilion and Winter Garden for the Margate Entertainment Committee, and he entered the film business in 1920.

On his departure from the East London hall, he was presented by assistant manager Mark D. Freeman on behalf of the whole staff with a fitted dressing-case as a mark of general esteem.

A.B.F.D.'s New Circuit Manager

The appointment of Sid Partridge to the position of circuit manager of A.B.F.D. in succession to Stuart Levy, who recently resigned, is announced by Ben Henry.

SID PARTRIDGE

Mr. Partridge has been with A.B.F.D. since its inception in 1933 as branch manager at Newcastle and was previously associated with Pathé Freres.

He is succeeded in Newcastle by G. T. Turnbull.

"Uncle Charlie" to well over two thousand children. **Charles Clow**, manager of the Plaza, Grimsby, celebrated his fortieth birthday by entertaining 1,609 of his "nephews" and "nieces."

The programme included a number of specially chosen films, community singing, turns by members of the audience, and songs by "Uncle Charlie" himself, dressed for the occasion as an overgrown schoolboy.

Sympton of the esteem with which Mr. Clow is held among his patrons and friends in Grimsby was the fact that he received no fewer than 712 birthday cards and 40 telegrams.

Tribute to H. A. Freeman

Newcastle branch of the South African War Veterans' Association have presented an engraved cigarette case to H. A. Freeman, general manager of the Paramount Cinema, Newcastle, in recognition of his allowing members to visit the theatre every Friday afternoon.

Mr. Freeman, replying, said he had also arranged for men from Dunston Hill War Hospital to visit the kinema on Fridays.

G. E. Evans has been appointed manager of the Stratford Rex. Son of the late Will Evans (the well-known comedian), Mr. Evans has been in the business nearly nine years, having started in the operating box before graduating to management.

After serving at an independent hall at Shoreham, Sussex, he joined A.B.C. about two years ago and was placed in charge of the Woolwich Hippodrome six months back.

Ald. Bryning, J.P., principal of a number of Rochdale and district kinema companies, returned home last week from his cruise to West Africa.

F. Pollitt, manager of the Odeon, Middlesbrough, whose organisation methods at Yeovil for local charities won merited praise, has quickly got into stride in Middlesbrough, and as a result of his initiative it is expected that a Film Ball will soon be staged. Proceeds are to be divided between Press and kinema charities, and it is hoped that several well-known film stars will attend.

BRIGHTON TRADE BALL RAISES £150 FOR CHARITY

Mayor Praises Showmen at Midnight Supper

Notable tribute to A. J. Sadler (Astoria) and Harry Jacobs (Curzon), chairman and hon. secretary respectively, and to the organising committee of the recent Brighton and Hove Entertainments Association "March the Third" charity ball was paid by the Mayor of Brighton (Coun. J. Talbot Nanson, J.P.) at a midnight supper given at the Clarence Hotel on Friday.

It was reported that the ball realised over £150, and among the allocations to charity already made are ten guineas to the Whitehawk Kitchen Fund originated by Max Miller (who so brilliantly compèred the floor show at the ball), and five guineas each to the Mayor of Brighton's distress fund, the Mayor of Hove's relief fund and the Cinematograph Trade Benevolent Fund.

A. J. Sadler presided, and he was supported by the Association chairman (Dan Benjamin), who spoke of the great social and financial success of the ball. His tribute was warmly endorsed by the Mayor, who acknowledged the generous services given in the cause of charity by all the members of the Association.

In recognition of his work as hon. secretary of the ball, Harry Jacobs was presented with a handsome inscribed silver cigarette case, and opportunity was taken also to pay a farewell tribute to Dennis Abell, who is leaving the Odeon, Brighton, to take charge of the larger Odeon at Bournemouth.

Mr. Abell was presented with an inscribed silver cigarette case, and among the many speeches in his honour were those from Dan Benjamin, A. L. Pareezer (Academy), Louis Benjamin (Palladium)—whose services in raising an additional £50 through the ball programme were also acknowledged—and Charles Henry (Hippodrome), who arranged the floor show.

Proposing "The Visitors," P. G. Lundy made special reference to the Mayor, Gilbert Dicker (A.B.C. circuit supervisor), and J. Baxter Sommerville (Theatre Royal), each of whom responded.

A particularly warm welcome was given Dennis Mitchell and Fred White, from the Empress Hall, Earl's Court, who with A. J. Sadler were the originators of this "March the Third" Ball

MANAGERIAL CHANGES IN NOTTINGHAM

G. Kasoni Moves to H.O.

A number of changes in kinema management are reported from Nottingham. **George Kasoni** has relinquished his position as manager of the Hippodrome to become assistant divisional superintendent for Division 4 of Gaumont-British, which area includes the East Midlands, West Yorks, East Lancs, Lincolnshire and Derbyshire. He will continue to reside in Nottingham.

F. H. Hough, manager of the Mechanics' Hall, has been appointed manager of the Majestic, Ashton-under-Lyne, in succession to **J. G. Laws**, who is moving to the Savoy, Grimsby. **A. Foster**, of the Savoy, Grimsby, returns to the Nottingham Hippodrome.

Albert Stell, assistant manager of the New Victoria Cinema, Bradford, has been appointed manager of the Mechanics' Picture House, and **Charles Dickinson**, assistant manager of the Hippodrome, takes Mr. Stell's place as assistant manager at Bradford. **R. Mitchell**, of Nottingham, becomes assistant manager at the Hippodrome.

Showing Next Week in London

Astoria.—"Heart of the North" (First National) and "The Outsider" (A.B.P.C.).
Carlton.—"Love Affair" (RKO-Radio).
Curzon.—"Trois Valses" (United Curzon Corp.).
Davis, Croydon.—"The Great Waltz" (M-G-M) and "Down on the Farm" (20th-Fox).
Dominion.—"Wings of the Navy" (First National) and "So This Is London?" (20th-Fox).
Empire.—"Idiot's Delight" (M-G-M).
Gaumont.—Mon.: "Gunga Din" (RKO-Radio); Tues.: "Wuthering Heights" (U.A.).
Leicester Square.—"Three Smart Girls Grow Up" (G.F.D.).
London Pavilion.—"Made For Each Other" (U.A.).
Metropole.—"The Outsider" (A.B.P.C.) and "Service De Luxe" (G.F.D.).
New Gallery.—"Storm Over Bengal" (British Lion) and "Youth Takes a Fling" (G.F.D.).
New Victoria.—"So This Is London?" (20th-Fox) and "Wings of the Navy" (First National).
Odeon.—"The Four Feathers" (U.A.).
Paramount.—"The Sign of the Cross" (Paramount).
Plaza.—"The Lady's from Kentucky" (Paramount).
Regal.—"Blondie" and "Crime Takes a Holiday" (Columbia).
Ritz.—"Stand Up and Fight" (M-G-M).
Stoll.—"The Cowboy and the Lady" (U.A.) and "Black Limelight" (A.B.P.C.).
Tivoli.—"Café Society" (Paramount) and "The Ware Case" (A.B.F.D.).
Warner.—"They Made Me a Criminal" and "A Gentleman's Gentleman" (Warner).

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PROJECTIONISTS HEAR TELEVISION EXPLAINED

EXPERT'S LECTURE TO LONDON COURT

A VERY lucid exposition of the processes by which a scene is televised was given to the London Court of the Projectionists' Guild on Sunday by S. A. Stevens, B.Sc. The paper, which was listened to with great interest, was the more creditable to the speaker as it was undertaken at short notice, the scheduled lecturer on the cathode ray tube not being available.

Piece by Piece Pictures

Mr. Stevens commenced his paper by comparing television with kinematography; the fundamental difference, he said, was that in the camera the production of a kinematograph image takes place simultaneously. Similarly, in the projector, the complete image is formed on the screen at once, and not piece by piece. In television, nobody had yet devised a way of transmitting or receiving more than one portion of the picture over the one channel at the same instant.

The speaker likened the principle of television scanning to a searchlight sweeping the sky. A somewhat similar principle had been used in certain obsolete transmitting systems, a spot of light being actually moved across the object.

In modern transmitting cameras the image of the object is formed by a lens on a photo-cell of rather special type, in which the element, instead of being a continuous surface of caesium or other material, is deposited in such a way that it breaks up into little drops. By volatilising caesium or potassium upon a background of mica, these minute drops are formed, so that the cathode surface is actually a series of microscopic photo-cells.

In the same glass bulb is an anode with a potential applied to it. Those parts of the cathode which are illuminated by a bright object will give rise to photo-electric emission, and the electrons will be attracted by the anode. Since each drop of sensitive material is isolated, those that have emitted electrons are left with a positive charge, while those parts not illuminated have no charge.

Transmission Problems

The next step is to explore this image and provide a message which can be used to recreate the picture at a distant receiver. The speaker explained the construction of the electron gun, consisting of a heated filament, and an anode with a high positive potential, attracting a stream of electrons from the filament, which have sufficient velocity to pass through a hole in the centre of the anode, after which they are further accelerated and focussed by secondary anodes.

The resultant electron beam can be deflected by two pairs of deflector plates, set at right angles, and supplied with varying electrostatic potentials. The beam is thus caused to scan the photo-cell area, and as the beam touches each little point on the plate it will destroy the positive charge, and, as it does so, will produce a surge of potential between the individual elements and an earthed conductor. By connecting this conductor with an amplifier, we can produce a series of signals each of which is proportional to the brightness of a picture element; these signals can be transmitted by land-line or radio to the receiver.

Reproducing Methods

There are three methods in use to-day for reproducing the picture from television signals. The first is that used in the domestic receiver, again using a cathode ray tube. If the potential across one of the tube anodes is altered, the electron beam can be caused to go in and out of focus, and so vary in intensity. It is caused to impinge on a fluorescent screen, the brightness of which varies with the concentration and velocity of electrons reaching it. The beam can be modulated to give bright and dark spots in order to build up a reproduction of the image seen in the camera.

For the kinema it is hardly possible to use such a direct method. In the Baird and Philips methods, quite a small cathode ray tube is used, employing an extremely powerful electron beam energised with high anode potentials, of the order of 30 or 40 kv. A picture of only a few inches diameter is exceedingly bright, and can be projected by means of a large-aperture lens upon a screen.

The third system, Scophony, is utterly different. Instead of a beam of electrons, it uses a beam of light, with mechanical methods to control it. The source of power is an arc lamp or a vapour discharge tube. A beam of light is first passed through some

Continued on page 44

The Observation Window

J. L. Underhill Returns to U.S.

SCANDINAVIAN SOUND SUIT SETTLED

Exposure Meter Discrepancies

ALTHOUGH it means parting with a man whose character and ability have made him very popular here, I was glad to congratulate J. L. Underhill, RCA's chief engineer for the last 10 years, on leaving us. Because it means, you see, that there is proper appreciation of his qualities at headquarters, and congratulations on his promotion will, I am sure, be shared by all who know him.

THERE are few who know more about the recording side of sound than Underhill, and he has played a big part in building up the reputation which his company enjoys with British studio executives. They fully understand his grasp of all the intricacies of his job, and in addition they have had the advantage of dealing with a man of very considerable personal charm.

HIS experience here, which spans the whole history of practical sound reproduction, will be a great asset to the Camden studios, but when I met him with Stuart Johnston just before he left in the *President Roosevelt*, it was clear he genuinely regretted having to part from his friends in this country. Dick Willman, another good man, is, I understand, taking on Underhill's responsibilities here.

FOLLOWING long and difficult negotiations, a final settlement has been reached in a patent suit started at Oslo by the Aga-Baltic Film Co. as licence-holders of the Petersen and Poulsen patents owned by A. S. Nordisk Co. of Copenhagen against the Norwegian distribution branches of five American film concerns employing the "noiseless recording system." Instead of a licence fee of 1.50 crowns (1 crown equal to about 1 shilling) per metre of film distributed by the defendants in Norway as demanded originally by Aga-Baltic, they are to be indemnified by a single payment of 75,000 crowns and a licence fee of 0.03 crown per metre. This, however, is not to be applied in the case of films not using or, respectively, not violating the disputed patent.

LONDON projectionists have an opportunity at the next few meetings of the Guild to learn the principles of television. Following upon the Baird demonstration at last month's meeting, a brief talk was given on Sunday by S. A. Stevens, B.Sc., on the basis of television. Mr. Parr, of Ediswan, is to speak on the cathode ray at next month's meeting, to be held at the Ritz, Leicester Square, and the autumn session will commence with a demonstration of Scophony equipment at the Monseigneur.

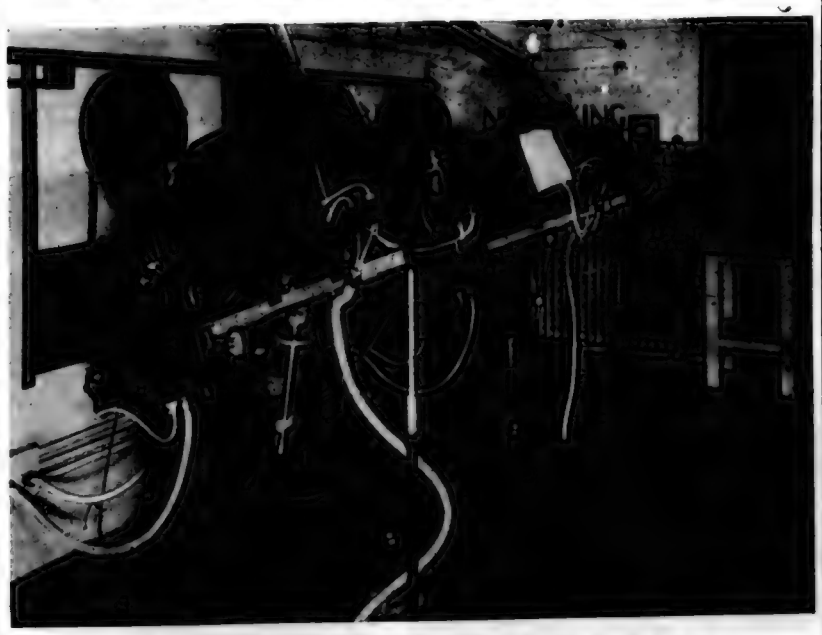
AMERICAN kinematographers have recently held a session to thrash out problems connected with the use of photo-electric exposure meters on the studio floor. The differing technique of the use of meters is exemplified in the fact that while in the exterior the general background provides the key and actors are lit to that requirement, in the studio general lighting is balanced against the key light of the scene.

IMPORTANT among the conclusions reached was that which emphasised the fact that the meter must be supplemented by the individuality of the man using it.

A SUGGESTION, which was universally acclaimed, made by George Serd, of the Columbia Studio Laboratory, was that the ideal meter would be one which read deflected light from the camera position preferably through the actual optical system.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



RCA High Fidelity sound operating with Ross projectors is installed in the Royal, Edgware Road, London, a 500-capacity repertory theatre owned by J. Joseph

SHIP CARBONS

D.C. AMPLIFIER UNIT FOR MEASUREMENT PURPOSES

OVER 10,000 OHMS IMPEDANCE

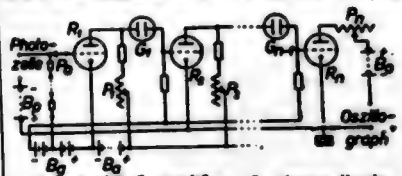
A FURTHER paper in *Kinotechnik* on the subject of the new research amplifier previously described, made by Telefunken, gives the circuits of the various sections of the amplifier.

The A.C. output section is designed to work at a high output impedance of over 10,000 ohms, the output section embodying a correcting filter for the film characteristics. The gain of this section can be varied in the ratio of 1 to 8.

The A.C. reproducing and measuring amplifier covers a band of 15 to 20,000 c.p.s., with a very high gain of 2 by 10⁶. The special valves are heated by A.C., and in the anode supplies special de-coupling circuits are used. Variable high- and low-pass filters are built in, with a cross-over point at 500 cycles. A mirror oscillograph is driven from an intermediate valve, for measuring purposes.

D.C. Model

The D.C. section of the amplifier, also used both for reproduction and measurement, differs, of course, from the A.C. amplifier in that neither inductive nor capacitative valve coupling is used. This introduces two difficulties: in the first place, the working point of one valve is affected by that of the previous valve, and consequently the greater the amplification the more difficult is it to keep the working



Circuit of D.C. amplifier. B_p photo-cell voltage. B_g grid bias. B_a anode voltage. B_o anode voltage of output tube, enabling oscillograph to work at earth potential. G_1, G_{n-1} glow-gap voltage stabilisers

point of the last valve constant; further, troublesome D.C. voltages, which in the case of an A.C. amplifier could be stopped by means of condensers, must be compensated for, necessitating a number of separate voltage sources.

Since the maximum amplification is only about 100, battery operation, dispensing with compensating circuits, provides sufficient constancy. The circuit is very simple, each valve having its own anode battery and anode resistance, and in the grid circuit a bias battery and resistance, and a glow-gap voltage stabiliser. The amplifier includes three stages of this type. The over-all frequency characteristic is flat from zero to 100 c.p.s., and then falls gradually; generally the frequencies to be handled fall under 100 cycles.

Light Ray

As an example of an application of this amplifier, a set-up is described which serves to demonstrate the additive or non-additive properties of light rays of different wavelengths when variously polarised, the result being shown by an oscillogram.

A.R.P. FROM THE ORGAN

Novel Interlude at Leeds

Clifford Birchall, organist of the Ritz, Leeds, compiled a very effective interlude to coincide with the screening of "The Warning," A.B.P.C.'s picture dealing with A.R.P. Taking a sequence of popular tunes, he wrote parody words to fit and had slides made of them, playing the tunes for patrons to sing to the music.

Opening with "Land of Hope and Glory," the interlude went on with "Just Like a Story Book" (a reference to the National Service handbook), "Nice Work If You Can Get It," "Everything I Have Is Yours," "It All Depends On You," "Ask a Policeman," "I'm Shooting High" (Anti-Aircraft), "I'm Putting All My Eggs In One Basket" (Decontamination Squad), "Umbrella Man" (Toodle Ooodle Neville), and concluded with "Thanks a Million."

The words were well composed and adapted, and were taken up by the audiences with vigour.

A specimen verse is given herewith:—

You can be ARP-y, you can be VAD.
You can be nurse in uniform clad,
"It All Depends On You."
You can enrol, Sir, one of the crowd,
Just a plain helper, British and proud,
"It All Depends On You."

MANCHESTER'S PRESS BACKS BIG DRIVE

200 Shops Contacted for "You Can't Take It With You"

ALL Manchester talked about "You Can't Take It With You" (Columbia) as the result of the extraordinarily widespread publicity campaign of W. A. Hockman, general manager of the Gaumont, Manchester.

Mr. Hockman was successful in securing the good will and helpful co-operation of Manchester daily and evening newspapers, one of which, the *Daily Dispatch*, printed a cartoon showing Hitler trying to embrace the world. The caption was "You Can't Take It With You."

A composite page published the following evening in the *Manchester Evening Chronicle* was interesting by reason of its catholicity and linked up with many shopkeepers in Manchester, Salford and suburbs.

"Spend now—You Can't Take It With You" was the keynote of the campaign which had been conceived by Mr. Hockman, and in view of the rather depressed state of trade, it awakened an immediate response. Over 200 shops tied-up with the theatre on a "better living" week.—

Every one of the co-operative store branches carried double crowns and litho. window slips.

Remington typewriter dealers exhibited double crown bills, to which stills had been attached.

Cycle dealers, furniture stores, music and radio shops all made window displays, but perhaps the largest was that in the Woolworth store in Piccadilly, Manchester. Here, in addition to window displays, numerous counter cards were on show.

Outside Columbia's Manchester branch offices a 150-ft. linen banner, carrying the words "You must see 'You Can't Take It With You' at the Gaumont, Now," was displayed.

Large solus front-page advertisements appeared in all editions of the *Manchester Evening News* and *Evening Chronicle* on the Saturday prior to opening.

Particularly gratifying was the readiness with which some of the leading retail firms took spaces in the composite full page which appeared in the *Manchester Chronicle*. This newspaper came out with a holiday contents bill on the Easter Monday, echoing the slogan "Spend now; You Can't Take It With You."

MINIATURE AIRPORT BUILT AT STAINES

C. A. Chalk's Intricate Model

C. A. Chalk, of the Majestic, Staines, is highly skilled in the construction of models of all descriptions—many readers will recall the "Snow White" house he built for the Walt Disney feature—and he turned these creative abilities to good effect for the screening of "Men With Wings" (Paramount).

Using as a base a board measuring 7 ft. by 5 ft., Mr. Chalk has constructed a most complete aerodrome in miniature, complete with everything that appertains to aeronautics and aerial warfare.

One half of the layout is taken up by a realistic lake, on which model flying-boats are seen about to take off, and adjoining is the tarmac of the aerodrome with hangars, workshops, fire stations, etc., on which are planes of every type. A road encircles the aerodrome and small trees, motor coaches, petrol stations, A.A. scout-box, etc., all have a place in the lay-out.

The outstanding feature of the display is the title of the film shaped in letters of cotton wool suspended from the ceiling by wire and attached to the tail of a plane, also suspended in the same fashion, with the result that the illusion of a plane writing the words in the "sky" is created.

CREATING EERIE ATMOSPHERE

For the showing of "Frankenstein" (G.F.D.) and "Dracula" (G.F.D.) on the same programme at the Scala (Northern Scala, Ltd.), Middlesbrough, J. H. Hennesson tied-up with the local Press in stressing the "atmosphere" instead of using throwaways or pulling the usual stunts.

Just prior to the screening, patrons were given a thrill by the use of a thunderclap and sound track with a piercing feminine scream.

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SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ••• PHONE CENTRAL 3289

COCKPIT IN FOYER

Arranged around an actual cockpit from a modern fighter 'plane, this display of aeronautical apparatus staged by Miss C. Morris directed keen attention to IT'S IN THE AIR (A.B.F.D.) at the Pavilion, Reading

R.A.F. Contributes to Many Campaigns

CIVIC PARTY INAUGURATES "IT'S IN THE AIR" AT BARNSTAPLE

THE presence of the Mayor of Barnstaple, together with many local dignataries and representatives of National Service units, made the opening of "It's in the Air" (A.B.F.D.) at the Gaumont the centre of interest in the North Devon town. A. M. Carpenter ensured that extensive publicity was given the event by inviting representatives from the local Press.

Shortly before the civic and Service personages arrived for the inaugural performance, the band of the local Territorials, who formed the guard of honour, paraded outside the Gaumont, while powerful searchlights played on a number of small balloons released for a distance competition.

Masses of flags and bunting gave the exterior of the kinema a gay appearance, and in the vestibule the aviation aspect was emphasised by an interesting exhibition of model planes suspended realistically. The good effect was heightened by the reproduction of "zooming" noises.

The latest guns were exhibited at advantageous positions and demonstrations of the Bren, a mortar and an anti-tank gun by Territorials captivated a great deal of interest.

After the Mayoral party had assembled, prominent local personages addressed the audience on National Service.

CAMBERLEY

Flying Kit Exhibited in Regal's Foyer

S. J. Channing made original use of flying equipment at the Regal, Camberley, to draw attention to "It's in the Air" (A.B.F.D.).

Among various articles loaned by the Air Ministry were a parachute and a dummy wearing complete flying kit, and Mr. Channing suspended the opened parachute from the end of a horizontal flag-pole at the top ledge of the roof.

The dummy was attached to the cords of the parachute and passers-by were given a vivid impression of an airman about to land by parachute on the theatre's canopy.

Aeroplane propellers were placed in upright position at each end of the canopy, teaser announcements were in position on the pavement, and in the vestibule many examples of modern flying equipment were on view.

LITTLEHAMPTON

Famous Airman Addresses Audience

Patrons at the Odeon, Littlehampton, during a screening of "It's in the Air" (A.B.F.D.) were entertained by Sir Alan Cobham, the famous airman, who, at the suggestion of H. G. Young, gave a short address on life in the R.A.F.

Sir Alan was accompanied by Lady Cobham and a detachment of officers and men from the R.A.F. station at Ford, and as a result of the visit the local Press devoted considerable valuable editorial space to the Odeon's activities.

Throughout the week of screening a display of aeronautical gear in the kinema's foyer, including aerial camera guns and a parachute, was the subject of keen attention from enthusiasts.

READING

Recruit Van Tours Wide Area

Whole-hearted support from the Air Ministry and the R.A.F. at Farnborough, Hants, enabled Miss C. Morris, of the Pavilion, to give the screening of "It's in the Air" (A.B.F.D.) one of the most successful publicity drives ever organised at this Reading theatre.

A preliminary to the campaign was the utilisation of an Air Ministry mobile recruiting van for a tour of the district, and between announcements the loudspeaker was used to plug George Formby songs.

In the vestibule a recruiting station was set up and in addition an elaborate exhibition of modern R.A.F. equipment was on show. Centre of attraction was the actual cockpit of a modern fighter, around which were arranged machine guns, dummy bombs, aerial photographic apparatus and stills from the film.

HERNE BAY

Air Force Band on Odeon's Stage

The screening of "It's in the Air" (A.B.F.D.) at the Odeon, Herne Bay, was augmented with a stage presentation featuring the Band of the Royal Air Force, Manston. Arranged by A. E. Brown, the interlude, presented for two evenings, stimulated considerable local interest.

Preceding the appearance of the band on the stage were two slides, bearing relative announcements, which were accompanied by aerial sound effects followed by a fanfare.

For a week before the screening of "It's in the Air" an intensive campaign was conducted in the local Press to emphasise the additional attraction. Enlarged advertisements embracing special announcements were inserted in the *Herne Bay Press*, *Whitstable Times*, *Faversham Mercury* and *Kentish Observer*, while good results were achieved with the distribution of throwaways and quads.

Exhibited in the kinema's foyer were numerous aeronautical articles surrounded by R.A.F. literature and an officer of the Service was on duty to answer the inquiries of interested patrons.

CANTERBURY

Many Angles Embraced by R. C. Overs

Front of house displays, tie-ups, vestibule dressings, a stage attraction and a magnified Press campaign were the powerful ingredients of R. C. Overs' exploitation for "It's in the Air" (A.B.F.D.) at the Friars Theatre, Canterbury.

Mr. Overs, who features façade displays in his publicity, constructed an attractive scheme of decorations revolving around 10-ft. square caricature of George Formby in an aeroplane.

With the assistance of his staff, he built a 20-ft. high by 3-ft. wide pylon bearing the title of the film and surmounted by R.A.F. wings for exhibition in the adjoining gardens.

By arrangement with the squadron leader at the Manston station, the R.A.F. band, consisting of 30 players, appeared on the stage for three nights during the presentation to render half-hour interludes of bright music.

This attraction received notice in all the advertising, especially in the large Press campaign, which incorporated illustrated announcements in the *Kent Herald*, *Canterbury Press*, *Kentish Observer*, *Whitstable Times*, *Kent Messenger*, *Kentish Express*, *Faversham News*, and *Herne Bay Press*.

To ensure that shoppers were acquainted with the film's presentation, displays, with appropriate linking cards, appeared in various traders' windows, including Barnett's, music store; Crystal Cleaners; Goulden's, records; Butt's, hairdressers, and Jackman's, outfitters.

Patrons entering the kinema's foyer two week's before the screening were interested by a display of model metal planes, loaned by the Manston R.A.F., which were explained by officers. Forming a background to the exhibition was a 12-sheet pictorial finished off by a local signwriter.

One thousand special leaflets were distributed with newspapers on the Sunday before the week of presentation.

INTERESTING THE KIDDIES

A painting competition for children, run in co-operation with the *Bristol Evening Post*, was one of the methods used by G. A. Foster, of the Regent, Bristol, for the exploitation of "The Cowboy and the Lady" (U.A.).

A tie-up was also arranged with the Hobart Manufacturing Co., and a window display was arranged at their premises in Broadmead. Extra space in the local newspapers was taken to give additional publicity.

FILM'S SCRIPT INTERESTS BARROW

Judicious Exploitation for "If I Were King"

FULL publicity values were extracted by G. B. Kay from an original script of "If I Were King"—obtained from Rex Publicity Service—for the Paramount film's screening at the Ritz, Barrow-in-Furness.

Two local grammar schools were contacted, and as a result an essay competition was organised with the script, which was inspected by pupils from time to time, as first prize. Members of several operatic societies found deep interest in the original, signed by the stars, and, like the schoolchildren, started highly valuable mouth-to-mouth publicity.

The *Barrow Guardian* and *North Western Daily Mail* took up the story and devoted large editorial notices to the fact that the public had an opportunity of inspecting the script, which was exhibited in the large window of the Lakeland Laundries.

On the Thursday before the week of screening, the laundry constructed an impressive window display, the centrepiece of which was formed by a cut-out surmounted by the phrase: "'If I Were King' I'd order every carpet in the land to be Lakeland cleaned." On each of the laundry's 22 delivery vans, quad-crown posters were exhibited bearing the catchphrase as above.

Another feature of the ambitious campaign was a tie-up with the Barrow Co-operative Society, which resulted in each of the 32 branch shops carrying posters worded: "'If I Were King' I'd shop at the Co-op., the 'divi.' would help me to balance my budget."

During the week before presentation, James Peters, the organist, entertained audiences with selections from the musical play "Vagabond King."

A.R.P. PARADES AT BRISTOL KINEMAS

Impressive "Warning," Shows

"The Warning" (A.B.P.C.), which was shown at two Bristol kinemas last week—the King's and Whiteladies—offered a good opportunity for tie-ups with local A.R.P. organisations, and the managers of both houses—E. C. Webb and C. Ledger—took full advantage of it. Gas masks, auxiliary fire and decontamination equipment was on view in the foyers of both theatres, with A.R.P. recruitment posters, while literature about National Service and A.R.P. work was available for patrons.

During the performances auxiliary firemen were on duty in the foyers and a recruiting campaign was arranged in an effort to bring in more volunteers for the work.

On Thursday a special civic show was given in the morning, which was attended by the Lord Mayor and members of the local A.R.P. Committee. The newspapers ran good stories about the film and published photographs of the official visit.

Nuneaton Traders Help "Carefree"

The willing co-operation of a number of Nuneaton traders was enlisted by H. H. Walls when advertising "Carefree" (RKO-Radio) at the New Palace.

Realising the power of Press advertising, Mr. Walls persuaded the traders to subscribe to a composite page. Meanwhile, striking displays were staged at a confectioners for Carefree chocolates, and at the main Co-operative Stores, where cycles provided an attractive link.

For a week before the screening and during the actual presentation, the song hits were plugged over the microphone with records.

JOIN NOW!

KINE. COMPANY OF SHOWMEN

Compete for the Solid Silver Shield

YOU are invited to enter the KINE. Company of Showmen's Competition and compete for the Solid Silver Shield awarded outright to the member who possesses the finest and most consistent record of exploitation between the period July, 1938—June, 1939.

To attain membership of the Company of Showmen managers must have proved themselves live showmen by having at least six mentions in the Showmanship pages of the KINE. during the past twelve months. When this is achieved a certificate of membership will be issued to the manager on application to the Showmanship Editor. A condition is that members must be subscribers to the KINE. either personally or through their halls.

Members of the Company of Showmen are reminded that it is necessary for them to re-apply for a new certificate following the expiry of a year's membership.

Around London with the SHOWMAN

"YUM YUM" VISITS THE METROPOLE, VICTORIA

John Specterman, Director of Exploitation G.F.D. (left), and Reg Sowden (right) with Jean Colin—who appears as "Yum Yum" in THE MIKADO—during the star's visit to the Metropole, Victoria, in connection with the screening of the General Films picture

FIVE HUNDRED flags, incorporated in strings of bunting, which were picked out by thousands of electric lights at night, formed the gay façade treatment of the Gaumont, Hammersmith, during its seventh anniversary celebrations.

On the stage, Jack Swinbourne, of Gaumont-British stage production side, put on a show worthy of the occasion, in which some fifty or sixty artistes took part. The interlude included individual acts supported by Stephani's Silver Songsters and the Dagenham Girl Pipers, the latter marching through the auditorium to take part in the spectacular finale. When the massed bands, including Bobby Howell and his "Boys," were grouped on the stage, the house lights were dimmed and an electric sign was dropped from the flies bearing the appropriate message: "Many Happy Returns."

It is interesting to note that "Dick" Read has been the general manager of the house since its opening, and, to judge by the attendances during the birthday week—the film programme included "Sixty Glorious Years" (RKO-Radio)—the Gaumont and its management have started another successful year.

Star Gazing at Kilburn

Leslie Posner, of the State, Kilburn, has hit upon a topical idea for publicising the screen programmes.

Taking as a cue the present popular craze for astronomical omens, Mr. Posner stresses the fact that at the State patrons may indulge in a profitable experience by star-gazing at the screen. In the publicity matter, stress is given to the names of the artistes appearing in the films, and would-be kinema patrons are reminded that the stars of April (on show at the house) will give one and all extreme pleasure.

April, says the publicity matter, will be one of star-gazing—and what a "State" to be in!

Hello Twins!

The highlight of C. E. Stead's campaign to advertise "Stolen Life" (Paramount) at the North Finchley Odeon was a contest aimed at discovering local twins who most resemble each other in appearance.

Prizes of two 2-guinea coffrets of cosmetics and boxes of powder, all provided by the Max Factor beauty preparation manufacturers, were presented to the winners—all girls, by the way—who were selected by audience-applause in the usual way.

Chili Bouchier, the well-known star, attended to help with the contest and hand over the awards. Tie-ups were effected with local beauty salons in connection with this unusual contest, which attracted a great deal of attention in the neighbourhood.

A Spring Clean

Noticing the frontage of the Leyton Picture House looking smart with a new coat of grey paint picked out with red bands, I stepped inside to discover the extent of the renovations, and learned from manageress E. M. Webley that new advertising frames have been fitted and the neon tubing re-conditioned.

The projectors have also been overhauled and a mercury rectifier installed. Attention to the interior of the building is in contemplation.

Miss Webley has been at this old-established hall for about 16 years past, and told me that she has recently reintroduced the distribution of monthly card programmes, a policy which had been discontinued for a while.

Lighting the Way

The vestibule decorations of the Metropole, Victoria, during the screening of "The Mikado" (G.F.D.) captured the colourful atmosphere of old Japan, for multi-coloured lanterns were hung in profusion at every vantage spot.

An interesting piece of publicity was obtained by the distribution, the week previous to the run of the film, of book-markers in the form of coloured cut-outs of the Mikado. Inside the folder was descriptive matter regarding the picture, and a photograph of the principal characters.

During the week of showing, Reg. Sowden added another personality to the long list of artistes who have appeared on the Metropole stage by securing the personal appearance of Jean Colin, who plays Yum-Yum in the film.

In her speech to the audience Miss Colin alluded to the film's British production—a statement that was loudly applauded—and expressed the feeling that the picture would place before a greater number of people a fine example of the Gilbert and Sullivan operas and music. Miss Colin was introduced to the audience by Mr. Sowden in a pleasant little speech.

Clapton Amateurs

Captain C. Mills inaugurated a new series of "Do-as-you-please" contests at the Clapton Rink last Friday evening, with a special band to give them a send-off.

The innovation was well advertised around the district, and prizes of a guinea, 15s., and 10s. were offered for those who earn the greatest applause by their singing, crooning, patter, tap-dancing, musical skill or other music-hall talent.

Discovering Patrons' Taste

In these days, when the tendency of many companies seems to be to offer the public entertainment without troubling to consult them as to their tastes, it is pleasing to come across an example of co-operation between exhibitor and kinema-goer.

In his Troxy Magazine for April, Maurice Cheepen records his job as involving the presentation of the best available show at a price the public can afford, and invites

Continued in next column

patrons to write, giving their views on the vexed question of what constitutes good entertainment.

He also allots a page to the publication of letters from patrons on film topics, and gives a sketch and an intimate character account of W. H. Arnold, the house's chief of staff, in this way furthering associations between his staff and his public.

Leyton Goes Air-Minded

Sidney Jacobs arranged a number of tie-ups to advertise the screening of Paramount's "Men with Wings" at the Leyton Astoria recently.

He contacted the Brixton Model Aero Co., who provided a variety of miniature aircraft for exhibition in his foyer and supplied their local agents with additional material for window displays. The Buckfast Tonic Wine distributors arranged 12 excellent demonstrations in the windows of their retailers, and the A.R.P. authorities eagerly co-operated with the loan of decontamination kit, bombs, publicity material and other items of topical interest, all of which made the foyer of the hall really attractive.

Recruiting for A.R.P. services was carried out in the Astoria during the week, and the whole campaign aroused considerable attention.

ATTRACTING SMART GIRLS

Situated in the large window of Stagg and Russell, Leicester Square, this distinctive window display is one of the series arranged for THREE SMART GIRLS GROW UP (G.F.D.) at the Leicester Square Theatre

SPECIAL TRAIN HERALDS "UNION PACIFIC"

Members of Cast to Visit 33 U.S. Cities

A COMBINATION of old-time circus methods and modern motion picture merchandising will be used to acquaint the public with the approach of the special train Cecil B. De Mille is sending out to herald "Union Pacific" in the United States.

The train, which will bring members of the cast to 33 key cities, will consist of the Union Pacific's new steam-electric turbine, a locomotive, box car, flat car and coaches all of the period of 1860, and used in the film, with modern equipment for those travelling on the train.

Cliff Lewis and Jack Dailey, of Paramount's West Coast advertising staff, and Alec Moss and Carl Kreuger, of the New York staff, are to go out in advance of the train armed with a special theatre trailer, handbills, sheets and window cards—all in circus style—and a number of contents and special exploitation stunts.

Typical "Warning" Exploitation in the Metropolis

The Mayor of Twickenham, Sir Arthur C. Bouchier, O.B.E., J.P.,—who is, incidentally, uncle of Chili Bouchier the screen and stage star—inspecting the new anti-tank gun in the vestibule of the Savoy, Teddington, during the parade staged by L. C. Heddon for THE WARNING (A.B.P.C.)

Parades such as this at the Ritz, Richmond, were staged at numerous A.B.C. kinemas throughout London. Robert Burns arranged for representatives of the various services to appear on the stage of the Ritz as part of a spectacular prologue

A procession of naval cadets, Territorials, and representatives of other services arriving at the Savoy, Stoke Newington, where Michael Stern introduced from the stage Sir George W. H. Jones, M.P. for the borough, and the Mayor of Islington, Coun. A. J. Treadwell

Britain's "Pavement of Fame" Opened at Granada, Slough

R. H. TURTON'S ADAPTATION OF HOLLYWOOD STUNT

DURING the past few weeks the Granada, Slough, has become the subject of widespread interest as the result of an idea put into operation by R. H. Turton.

A "Granada Pavement of Fame" has been started, based on the famous counterpart at the Chinese Theatre, Hollywood, where, on the stone slabs in front of the theatre, are the footprints of almost every star in the film industry. Film pre-views are shown several times a month at the Granada, and Mr. Turton has, therefore, plenty of scope to carry out his ambitious plan.

Will Hay consented to inaugurate the "Pavement of Fame" during the Granada's celebration of its first anniversary recently and on the evening of the ceremony the Granada was the scene of an amazing demonstration of enthusiasm. Crowds assembled many feet deep outside the theatre, newsreel camera units were in position and representatives of national papers were present.

On arrival at the theatre, Will Hay was welcomed by Mr. Turton and after a brief speech to the crowd proceeded to mark a specially prepared concrete paving-stone with his footprints, hand-marks and signature. When this stone is dry it will replace one of the original paving stones in front of the theatre.

Arrangements are in hand to contact all top-line British stars, and many have already given their consent to follow Will Hay's example and add their stone to the "Pavement of Fame."

Many other attractions at the theatre during Birthday Week included a monster cake, pieces of which were distributed to patrons, two photographic booths in the foyer where patrons were able to have photographs taken free of charge, and a special interlude by Reginald Dixon.

Perfumes for "The Lady Vanishes"

In connection with "The Lady Vanishes (M.-G.-M.), K. Bush, of the Savoy, Boscombe, arranged for the distribution of thousands of packets of the well-known L. T. Piver Perfumes and Beauty Aids. Every lady patron was presented with one of the attractive souvenirs on entering the vestibule.

Woolworth's, of Boscombe, linked up with Mr. Bush by displaying a special window with large photographs, stills and cut-outs, together with a varied assortment of the beauty aids.

M-G-M's TIE-UP CAMPAIGN

Dauphine, Regent Street, was the site of this smart window display, one of many obtained by M-G-M for IDIOT'S DELIGHT at the Empire, Leicester Square

ROBOT "FRANKENSTEIN" ON KETTERING STAGE

Girl Accepts L. Morley Clarke's Challenge

LONG write-ups in the *Northamptonshire Evening Telegraph*, together with an illustration in a national daily, greeted the elaborate publicity scheme embracing a "dare" stunt and a powerful stage prologue, launched by L. Morley Clarke for the presentation of "Dracula" and "Frankenstein" (G.F.D.) at the Regal, Kettering.

In the local Press a great deal of space, with a picture on the front page, was devoted to the experiences of a girl who answered Mr. Clarke's request for a plucky Kettering lady to sit alone in the auditorium at midnight and witness a screening of the two thriller films. This editorial was a follow-up to a write-up describing the volunteers answering the Regal's advertisement.

At the same time the *Daily Sketch* published a photograph of a locally made robot which Mr. Clarke featured in a stirring stage prologue during the week prior to screening. Its inventor, a Kettering radio engineer, appeared with the robot, which is claimed to be able to walk and talk, and an intricate electrical apparatus capable of transmitting 100,000 volts.

As the screen tabs opened in a black-out to the accompaniment of thunder records and appropriate mike announcements, a green spot picked out a mummy which was receiving attention from a "scientist" spotted in amber. Announcements over the mike continued to describe the robot as a daring creation and a real Frankenstein.

When a blue spot picked out the robot it was asked several questions and began to perform. Full advantage was taken to publicise appropriately the thriller programme.

Preceding these two highly successful stunts Mr. Clarke built up an intensive drive, opening with pictorial posters and the distribution of 5,000 throwaways. In the kinema's foyer appropriate eerie atmosphere was captured with bats, skulls, animated skeletons and subdued lighting.

Usherettes were dressed as nurses and two or three girls were shrouded in white cloaks, with white faces, to give the appearance of victims of the vampire bat. In the streets shoppers had their attention arrested by a "Dracula-Frankenstein" ambulance —a radio delivery van—which toured the district with a coffin fitted to the roof.

Lichfield's Teaser and Essay Campaign

LIDO STAFF IN PERIOD COSTUMES

A PRESS teaser campaign, augmented by an essay competition for children, formed the backbone of a successful exploitation campaign operated by A. E. Toovey for "If I Were King" (Paramount) at the Lido, Lichfield.

During the three weeks preceding the film's presentation "catch" panels, worded "What would YOU do if you were King?" and "All Readers Prepare for 'If I Were King,' which will set the town ablaze with enthusiasm," etc., were inserted in a number of local newspapers. Concurrently 6,000 throwaways, also worded in teaser fashion, were distributed in adjoining neighbourhoods.

The climax of this line of approach was reached with the announcement of a children's competition—operated in conjunction with the local *Mercury*—in which the entrants were invited to write a 100-word essay on what they would do if they were King. Mr. Toovey ensured that the effect of this stunt would reach adults by inserting a clause in the advertisement stating that any assistance may be obtained from parents or school teachers.

Naturally, kiddies approached their parents on the matter, with the result that widespread mouth-to-mouth publicity was started. Six season tickets to the Lido valid for a month were the attractive prizes in the contest.

During the operation of the competition contact was made by the management and staff of the kinema with parents and teachers in the district.

To complete a well-defined campaign, Mr. Toovey constructed an imposing display in the foyer of the Lido and arranged for members of his staff to appear in costumes resembling those worn in the film.

Word-building at Chippenham

When showing "Carefree" (RKO-Radio) at the Gaumont, Chippenham, H. J. Falls arranged a word building contest for his patrons and offered free seats to the six who could make the longest list of words out of the letters in the title of the film, each letter to be used only once.

PARAMOUNT'S TOPICAL PLAZA DISPLAY

This bold display panel, bearing on current European tension, receives finishing touches at Paramount's art department before being erected on the facade of the Plaza, W., to publicise THE SILENT BATTLE

NATIONAL PUBLICITY FOR ILFRACOMBE KINEMA

Link with "Sunshine League"

A presentation made at the Scala Theatre, Ilfracombe, recently, resulted in the theatre obtaining valuable national publicity, with good prospects of further publicity during the coming months.

This was the result of the kinema being the scene of the presentation to the town of the diploma of the *Daily Express* Sunshine League for having the greatest amount of sunshine of all West Coast towns last summer. It was presented to the chairman of the Ilfracombe Urban council, Major F. H. Thomas, on the stage, and preliminary publicity by means of double-crowns and announcements in the paper resulted in the attendances for that day being doubled.

A full report of the ceremony appeared in the paper, and 25,000 reprints of this are being supplied to the local council, and one of these is being enclosed in every copy of the town's holiday brochure sent out. In the report the theatre gets a good mention, so that the name of the Scala will be brought prominently before every person who visits the town during the coming summer.

CANDID OPINIONS AT WOLVERHAMPTON

H. T. Rudd's Competition

A candid opinion competition, open to patrons seeing "Everybody's Doing It," was the successful angle of publicity adopted by H. T. Rudd, supervisor of the E. K. Hawtin circuit, for the RKO-Radio film's screening at the Globe, Wolverhampton.

By linking up with the manufacturers of Kunzle chocolate, prizes of confectionery valued from 4s. to 10s. 6d. were obtained. In addition, several attractive window displays announced the contest and the film.

At the Forum, Cannock, the return visit of "Snow White and the Seven Dwarfs" (RKO-Radio) was heralded with a tie-up with the makers of Pears soap, who presented samples and arranged for window displays at local traders. A 3-ft. working model of Dopey in the foyer attracted the attention of kiddies and adults alike.

Millinery Boosts "The Rage of Paris"

When showing "The Rage of Paris" (G.F.D.) at the Picture House, Cirencester. H. B. Walker secured the co-operation of Boulton's, a leading firm of milliners in the town, as a result of which he had a fine display arranged by the firm in the foyer of the theatre.

Boulton's also staged an elaborate show at their premises, with an animated set forming a background to stills and cards.

TRADERS RALLY FOR "THAT CERTAIN AGE"

Worcester's Scouts Contacted

Many potentialities for attractive publicity schemes are contained in "That Certain Age," and Kenneth Wilcox gave these wide treatment when exploiting the General Films picture at the Gaumont, Worcester.

A composite page in the *Worcester Evening News* opened the way for tie-ups with local traders, who were liberal with their window space. Creese, tailors, in a window lined with stills, provided a show of scouting equipment. H. A. Saunders, cycle agents, boosted cycling. Beauty specialists urged that "That Certain Age" demanded the expert service they could supply, while Worcester Garage, Ltd., put forward the Ford as the choice of "That Certain Age."

Personal contact was made with local Scout and Girl Guide Commissioners, who promised to encourage troops to see the film. Effective use was made of cut-out displays, both on the canopy and in the lobby.

"Yank at Oxford" in Bromsgrove

STRIKING FOYER DISPLAY

The vestibule of the Regal, Bromsgrove, was the site of attractive publicity when Frederick A. Tilt concentrated on a compelling display for M-G-M's "A Yank at Oxford."

A pleasant background was fashioned with coloured wallpaper on which was pasted particulars of the film in large clear letters of various colours, ably executed by chief operator R. H. S. Taylor.

Occupying the foreground was a wax effigy bearing a striking resemblance to the star, Robert Taylor, dressed in a cap and gown, and placed in a characteristic attitude with a bicycle. The semblance of an Oxford undergraduate pushing a cycle was produced entirely free of cost, for the gown was kindly supplied by the headmaster of Mr. Tilt's former school, the cycle was borrowed from a local dealer, and the cap was constructed from strong cardboard and black silk material.

In addition, the Boat Race angle of the film was emphasised, the actual Boat Race conveniently taking place on the day of exhibition of the film. For this, an outsize diary of plywood was constructed measuring about 1 ft. by 2 ft., and mounted on a board with a page open, tieing-up the sporting event with the screening of the film.

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Music for Creating Atmosphere

WE have only a septette of films on our release list considered this week, but there are several interesting musical features in the list. Most London residents will remember the music of "Yes, Madam," particularly the two songs, "Dreaming a Dream" and "Sitting Beside o' You," and the crazy antics of Bobby Howes in the London Hippodrome show.

Both these songs and the selection are recorded by H.M.V. and either will form a satisfactory interlude. The light juvenile comedy adventure film, "Peck's Bad Boy With the Circus," should have something like the bright "Valsette" number from the "Wood Nymphs" suite by Eric Coates. At any rate, it will be more melodic and musical than the inevitable dance numbers usually thought appropriate. Drigo's "Les Millions d'Arlequin" is another bright and melodic excerpt which is known to almost everyone by its tune rather than its title, and exhibitors need not fear to make use of it to introduce "Always in Trouble."

I make no apology for suggesting "Down South" for the showboat film "St. Louis Blues." It was a great favourite for selection encores in the silent days and the only snag in using it was that a second encore was almost inevitable, making the star film go on late. However, it never seemed to matter, the operator could always "speed up" and finish to time.

"DUKE OF WEST POINT" (U.A.)

CERT. U. 9,819 ft. Reg. No. F.1304. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Louis Hayward, Joan Fontaine.
ATMOSPHERE.—Melodrama of private and national loyalties in America's foremost military academy, with regeneration of bombastic youth as its basic theme and a big ice-hockey match as its chief thrilling episode.
ORGAN.—March from "Wand of Youth," Second Suite, Sir Edward Elgar (Novello), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. D.1649 by the composer and the London Symphony Orchestra.
LIGHTING EFFECTS.—Amber only.

"DRAMATIC SCHOOL" (M-G-M)

CERT. U. 7,207 ft. Reg. No. F.1212. Reviewed in KINE. January 12, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Luise Rainer, Paulette Goddard.
ATMOSPHERE.—Romantic drama of a factory girl's rise to stage fame. A dramatic school is the focal point of this theatrical romance and the failures and triumphs of the stage-struck provide the main theme.
ORGAN.—"At the Play," Suite, York Bowen (Ascherberg), No. 1 only, presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—"Petite Suite de Concert," Suite, Coleridge-Taylor (Hawkes), No. 1 only, recorded on Decca K.504 by the Hastings Municipal Orchestra.
LIGHTING EFFECTS.—Magenta only for either excerpt.

"YES, MADAM" (A.B.P.C.)

CERT. U. 6,974 ft. Reg. No. Br.R.1029. Reviewed in KINE. November 17, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bobby Howes, Diana Churchill.
ATMOSPHERE.—Farcical comedy with song, adapted from the London Hippodrome success, with Bobby Howes and his original comedy team as the chief attraction.
ORGAN.—Selection "Yes, Madam," Weston-Tunbridge (Chappell) or two principal songs, "Dreaming a Dream" and "Sitting Beside o' You," presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration or the vocal song-piano copies.
NON-SYNC.—As organ, selection recorded on H.M.V. C.2692 by the New Mayfair Orchestra, conducted by Percival Mackey, or the two songs, both recorded on H.M.V. B.6520 by Ray Noble's Orchestra.
LIGHTING EFFECTS.—Selection, light blue and pink; songs, light and dark blue.

"ST. LOUIS BLUES" (Paramount)

CERT. U. 6,961 ft. Reg. No. F.1488. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Dorothy Lamour, Lloyd Nolan.
ATMOSPHERE.—Frivolous comedy romance, played against Mississippi showboat backgrounds.
ORGAN.—"Down South," Myddleton (Hawkes) presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. C.1774 by the Dixie melodists or on H.M.V. B.2984 by H.M. Coldstream Guards Band.

COVENTRY ORGANIST

As Oratorio Composer

Kinema organists in increasing numbers are becoming composers of much serious music, both for organ, orchestra, and vocal cantata and oratorio. Leslie James, who has been resident solo organist at the Rialto, Coventry, for a considerable period, and also broadcasting regularly for the B.B.C., composed an oratorio, "The Christian" based on Bunyan's "Pilgrim's Progress," for chorus and orchestra, which was presented at the Sibree Hall at the beginning of this month by the Coventry Amateur Society, augmented by local church choirs, and orchestra. Civic patronage was given to the presentations by the deputy Mayor of Coventry and many well-known musical personalities.

LESLIE JAMES

Judging by the reports in the local Press, the performances were very successful, and reflected credit on all concerned. Leslie James has another work, a light operetta, for which he has written the entire book, lyrics and music score, which is promised for the autumn, to be presented by the same operatic society. A. W. O.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR MAY 29 RELEASES

LIGHTING EFFECTS.—Sunset hues fading to deep blue.

"ALWAYS IN TROUBLE" (20th Century-Fox)

CERT. U. 6,249 ft. Reg. No. F.1210. Reviewed in KINE. January 5, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jane Withers, Jean Rogers, Arthur Treacher, Robert Kellard.
ATMOSPHERE.—Unsophisticated comedy, in which the daughter of a *nouveau riche* family helps her father, mother and sister to escape from the hands of profiteers and crooks when he became a millionaire.
ORGAN.—"Les Millions d'Arlequin" Serenade, Drigo, presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. B.8129 by New Light Symphony Orchestra or on H.M.V. B.2444 by Reginald Foort (kinema organ).
LIGHTING EFFECTS.—Light blue mainly.

"PECK'S BAD BOY WITH THE CIRCUS" (RKO-Radio)

CERT. U. 6,028 ft. Reg. No. F.1170. Reviewed in KINE. December 15, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Tommy Kelly, Ann Gillis, Edgar Kennedy.
ATMOSPHERE.—Juvenile adventure comedy, played principally against circus backgrounds.
ORGAN.—"Valsette," from "The Wood Nymphs" Suite, Eric Coates (Chappell), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2723 by the Composer and his Light Symphony Orchestra.
LIGHTING EFFECTS.—Amber only.

Continued in column 4

NEW GUEST TRIO

TOURING BERNSTEIN CIRCUIT

AN outstanding, artistic and popular success is being achieved by a new trio unit under the direction of Reginald Foxwell, which commenced its tour of the Bernstein Circuit theatres on Monday, April 3, at the Granada, Greenford, Middlesex.

Visiting the kinema on the Thursday afternoon I heard the second house presentation at six o'clock with a rather small pre-holiday audience, which was certainly a critical test.

This trio consists of a vocalist, Lilian Benham, a violinist, Jēns Háti, with Reginald Foxwell, who was responsible for the special arrangements.

The organist's own signature tune served as introduction after the manager's preliminary announcement, followed by a clear-cut and well-phrased performance of "Sapho." The strains of that beautiful old song, "The Old Violin," played softly on the organ, introduced Lilian Benham, whose excellent soprano voice and charm of diction and presentation were very impressive. Violin obligato effects which enhanced the effect included "Those Endearing Charms" and the Liebstraume.

A true Russian gypsy song, "Black Eyes," by Ferraris, gave Jēns Háti an excellent chance to show his artistry and technique, while giving Reginald Foxwell an opportunity to provide the tone colour and sympathetic accompaniment to the soloist. Trio Ensemble followed with "Paradise for Two," from the "Maid of the Mountains." This was a particularly clever arrangement, which was listened to with rapt attention, and, like every preceding item, was received with unstinted applause, which indicated what the reception would have been with a "full house." As encore, Lilian Benham sang "My Own," the theme song of "That Certain Age," with violin obligato and organ accompaniment.

When I congratulated Manager Prentice on the show, he said that the audiences had given the trio an ovation at every performance.

What a turn to broadcast from one of the Bernstein kinemas! A. W. O.

COLOUR AND MUSIC AT EARL'S COURT

Mac's Varied Programme

CO-OPERATION of the Strand Electric Co. and the John Compton Organ Co. resulted in a most spectacular and artistic presentation of wedded colour and music at the Earl's Court Exhibition.

Q. MACLEAN

The setting and background was the lake, in the centre of which had been erected a giant cement tower, the kaleidakon, which reached to the ceiling of the exhibition. On platforms erected at the lake side, two consoles have been installed, one for music, the Compton Theatrone, a British electric organ, with melotone-electrone unit, the other the Strand electric console, from which the lighting and colour schemes were operated by means of tablets similar to that of the organ. A fine range of colours is obtained.

The musical programme, with Quentin Maclean at the console, was naturally presented with all the artistry we all expect from our premier organist, and his handling of the theatrone made one realise the possibilities of this wonderful invention to the utmost limit, especially in regard to the use of the melotone.

Musical items included an introductory carillon, "Home, Sweet Home" (Ideal Home), several items from "Snow White and the Dwarfs," all illustrated in artistic and appropriate colours of ever-changing hue to suit the mood of the excerpts played.

The overture to "Tannhäuser" made not only a contrast, but gave the organist a chance to show his musicianship in orchestral imitation. Another complete change followed when the popular strains of "The Umbrella Man" came along, and it was amusing to note that the colour scheme still indicated "fine weather" and an optimistic view of the present crisis. Then the melotone had its turn when the Intermezzo from "Cavalleria Rusticana" was played, and for finale the inevitable "Tiger Rag," with jazzing lights, tiger growls and hot trumpet effects complete.

It was a fine show, and my own thoughts wandered to kinema presentation of music and colour in the super theatre in a similar manner. Does it not open up wonderful possibilities as a similar novelty and even a more serious view as to permanent wedding of these two arts? A. W. O.

"TORCHY BLANE IN CHINATOWN" (Warner)

CERT. U. 5,113 ft. Reg. No. F.1463. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Glenda Farrell, Barton MacLane.
ATMOSPHERE.—Murder mystery melodrama, featuring perennial feud between girl reporter and police chief, who are rivals in the solution of a succession of murders apparently bound up with the smuggling of Chinese jade curios.
ORGAN.—Incidental, "Poison Cup," Engleman (Bosworth), presented as an introductory interlude, with adaptation from the orchestra piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1021 by Louis Voss and his Orchestra.

Solo Organ Interlude (Series 2) No. XXXII

THE EVOLUTION OF THE WALTZ

By W. J. Hemsley, at the Richmond Cinema

ORGAN: COMPTON THREE-MANUAL

THE origin and history of the waltz is quite an interesting subject for an interlude, although it is much akin to "Dancing Through the Ages" type of recital. It is, however, justified by the better class of music it offers and should form an excellent presentation either the week previous or as introduction on the days of screening of the film "The Great Waltz."

W. J. Helmsley is using it in this former capacity this week at the Richmond Cinema. Now the brighter days are coming along, our interludes will need to be of a light melodic nature and especially when a medley type of recital is given it will be found much more satisfactory to substitute the "suite" and "entr'acte" type of music and give the winter jazz season a long rest till the dance season starts again.

What is most needed is definite contrast in presentation and only worth while music can give this requisite change. The melodies and songs of some of the older musical comedies can be revived and the show of the future is undoubtedly an organist, vocalist and violinist in solos and trio ensemble for reviving real interest in the interludes of to-morrow. A. W. O.

Slide.	Slide matter.	Music and publisher.
1.	The evolution of the waltz	Signature tune and fanfare in three-four time.
2.	Vienna in 1780, a peasant's love song in three-four rhythm called "The Laudler"	"Lustige Hannover Auer" (German Folk Song) (N.C.).
3.	Boy and girl danced the dainty "Court Minuet." The item being played is Mozart's "Don Giovanni"	"Don Giovanni" Minuet (Mozart) (N.C.).
4.	A new dance rhythm blending Laudler and Minuet was christened the "Waltz"	"Die Fledermaus" (Strauss) (Feldman, etc.).
5.	But it was almost sinful to dance the swaying waltz from "Die Fledermaus." in spite of its attractions.	Do.
6.	Nevertheless, Schubert started to write some charming waltzes, like this one	"Waltz No. 9, A Minor" (Schubert) (Bosworth).
7.	And even we find the waltz in the great Opera House in the famous "Faust"	Waltz Song from "Faust" (Gounod) (Ascherberg).
8.	The austere Brahms did not disdain the waltz as a contrast to his heavy symphonic music	"Waltz in A" (Brahms) (Bosworth).
9.	That great Polish musician Chopin gave us this fine pianistic Minute Waltz	"Waltz in D Flat" (Chopin) (Bosworth, etc.).
10.	Puccini's wonderful Italian opera "La Boheme" has "Musetta's Waltz Song"	"Musetta's Valse Song" (Puccini) (Ricordi).
11.	Tschaikowsky has this waltz movement instead of the usual "Scherzo" in his 5th Symphony	"5th Symphony" (3rd Movement) (Tschaikowsky) (Hawkins).
12.	British composers of the waltz are legion, in fact no musical comedy could exist without a waltz song.	"Quaker Girl" Waltz (Monkton) (Chappell).
13.	Here is the waltz from "The Quaker Girl"	Do.
14.	The greatest of all waltz composers was undoubtedly Johann Strauss, and his immortal "Blue Danube."	"Blue Danube Valse" (No. 1) (Strauss) (N.C.).
15.	Next week in the film "The Great Waltz," you will find that the story is based on his life and contains many of his best waltzes.	"I'm in Love with Vienna" (Strauss) (N.C.).
16.	Here is one, "I'm in Love with Vienna"	Do.

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New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

BANBURY.—Amended plans of the Banbury Cinemas, Ltd., new kinema in the Horse Fair have been passed. The architect is A. Percival Starkey, of Harrow-on-the-Hill, L. F. Richardson, of London, are the general contractors, and stonework and roofing is being carried out by J. F. Booth and Son, of Banbury.

WORTHING.—Plans are to be presented by Goldsmith and Pennells, architects, of Worthing, for the building of a 1,300-seater kinema at Broadwater Street East.

FORFAR (Angus).—Plans have been prepared for the erection of a kinema at Forfar, Angus.

BLACKPOOL.—Plans have been passed by Blackpool Corporation submitted by A. Hall for extensions to the Empire Cinema, Hawes Side Lane.

BARRHEAD, N.B.—Plans were passed on April 10 for the erection of a new 1,230-capacity kinema at 55, Cross Arthurlie Street. The plans were submitted on behalf of Richard G. Williamson, Rockwood, Hillside Road, Barrhead. Erection is to begin shortly, and it is expected that the new kinema, which will have seating accommodation for 1,230 persons, will be ready by the autumn.

CARRICK-ON-SUIR (Eire).—A kinema is to be erected at Carrick-on-Suir, the promoters of the scheme being Castle Kinemas, Ltd.

RECONSTRUCTIONS

GLASGOW.—Plans have been passed by Glasgow Corporation submitted by Singleton Cinemas, Ltd., for additions to Boulevard Picture House, Great Western Road.

GLASGOW.—Plans have been passed by Glasgow Corporation submitted by Elephant Cinema, Ltd., for alterations at Kilmarnock Road.

FORMER MUSWELL HILL KINEMA

May Reopen as Legit.

Charles A. Hodge, general manager of the Palmer's Green Intimate Theatre, has obtained an option on the Summerland, Muswell Hill, which closed as a kinema about two years ago, and intends to seek a stage play licence for the hall. If this is granted the Summerland will be modernised and reopened as a legitimate theatre.

NATURAL COLOUR PHOTOGRAPHY

Rival Systems Making Great Efforts

COLOUR kinematography is again having a period of activity following many successful technical advances during the past 18 months. Many of the older systems have improved methods or increased colour range and now offer reliable processes for general exacting work.

Technicolor Advance

On Technicolor, with increasing use of this process, greater technical freedom has now become possible, especially in the improvement of special process technique, and in the recent use on major productions of Technicolor cameras in aerial kinematography. This freedom in operation has greatly facilitated the use of this system in types of production previously thought to be full of technical difficulties. The present negative, recently evolved, is of considerably increased speed, and having been used for special work on production, is now available for general use.

Technicolor is now in its 22nd year, for in its two-colour bi-pack form it was first used in Florida on production in 1917. A small Hollywood plant was opened in 1923 and enlarged in 1924. The first major production was "The Black Pirate," in 1919. The first three-colour film was completed in May, 1932.

Dufaycolor Improved

Dufaycolor has also recently improved the type of base used for the system and can now give amazingly accurate colour reproduction, while its speed has increased by three times over the previous stock.

Dufaycolor, in its early form, was used in this country on "Radio Parade of 1935," and is at present the most widely used of all systems for production of shorts. This single-film system has many advantages for special processes as it can be used in standard equipment and has great latitude. Under studio conditions high-speed work for miniature and tank shots can be readily obtained with normal exposure and lighting, a point that is not generally realised. Process work is also rapidly carried out.

Dunning Expansion

Dunning Colour has also made surprising advancement in U.S., and the well-known two-colour system has now been expanded into a three-colour system. Considerable success has been achieved in the recent use of this new wide-range system. In addition, a new economic system of licensed individual laboratories has been worked out, which will materially increase the potential range of this new system. A plant for processing Dunning colour was established in this country several years ago.

The main plant in Hollywood can concentrate on special work, including research for further improvements in processing; while independent laboratories can handle the colour side in conjunction with normal black and white work.

There is also considerable increase in the number of colour companies which have been quietly working on various three- and in some cases even two-colour system. Two-colour methods, despite the advances made, do not reach the level attained by well-established three-colour systems, apart from the basic differences of colour rendering.

STEREOPHONY BY SINGLE INPUT CHANNEL

Recent Detroit Demonstration

A system of stereophony, which apparently gives a considerable illusion of the location of a sound source, and which needs only a single input channel, so making it usable without modification of recording equipment, was demonstrated recently in Detroit by means of a single disc reproducer connected through a "perspective control device" to two loud-speakers. By varying the amplitude and phase relationships of the outputs from the two speakers, results acclaimed as dramatic were produced, the sounds appearing to move from one side of the room to the other, up and down, and backward and forward, as the controls were manipulated.

The inventors of the system credit the original proposals to Rosenberg's British patent No. 23,620, of 1911.

The paper describing the demonstration delivered before the S.M.P.E. deals with a number of factors, practical and theoretical, particularly in the application of the system to film recording; the effect upon editing, the difficulties of producing a true binaural effect from a three-walled set, the relative importance of phase differences and reverberation. The function of the perspective control device is apparently to vary the relative amplitude of the outputs from the two speakers, and also to vary the delay between the signals.

Tests of a similar nature, carried out in the RCA laboratories, are mentioned, from which it appears that either an advance in phase or an increase in intensity would serve to shift the sound from one source to another. Within moderate limits, phase has preference, for if the intensities are approximately equal, the source from which sound reaches the ear first will appear to be the real source.

MERCURY LAMPS FOR PROJECTION

Illuminating Engineering Society

"Air-cooled High Brightness Mercury Vapour Lamps and their Application to Projection" was the subject of a paper delivered at a general meeting of the Illuminating Engineering Society by V. J. Francis, B.Sc., A.R.C.S., F.Inst.P., A.M.I.E.E., and G. H. Wilson, B.Sc. (Eng.), A.M.I.E.E., on Tuesday evening.

The meeting was held in the Lecture Theatre of the Institution of Mechanical Engineers, Storey's Gate, Westminster, S.W.

Following a discussion of light sources at present available for projection the characteristics and advantages of practical air-cooled lamps were described. Source brightnesses twenty or more times as bright as tungsten filament projection lamps are practicable, it was stated.

One lamp mentioned in the paper, with a quartz envelope only 40 mm. (1.57 in.) diameter, emits light with a brightness of 20,000 candles per sq. cm., compared with the 250 to 2,000 of the tungsten filament projector. This lamp works on ordinary supply voltages and has an extremely high luminous efficiency.

The paper concluded with a comprehensive review of projector optical systems, including the following: Pencil beam projectors—for searchlights, signalling lamp long through floodlights, spotlights; fan beam projectors—for aerodrome floodlighting, etc., and image forming projectors for lantern slides and films, photographic enlarger.

London Guild Meeting

CHAIRMAN'S APPEAL FOR INCREASED INTEREST

Continued from page 39

light-modulating device, and is then deflected horizontally and vertically line by line by means of rotating mirrors. The system has the merit that it makes use of all the knowledge we have of the H.I. arc, whereas electron beam methods are still in their infancy.

Mr. Stevens answered a number of questions, but left others to be dealt with by the lecturer at the next meeting.

A Fight Ahead

Following this technical talk, the Court returned to business matters, W. V. deWan, the secretary, reading the minutes of the annual general meeting of the Guild, held on February 8, at the Forum, Villiers Street.

F. W. Thearle, from the chair, appealed to members to take a more serious interest in the running of the Guild, and to think for themselves on such matters as non-recognition by the C.E.A.; there was a hard fight ahead of the Guild to resist the tendency of some exhibitors to class the projectionist as a machine-minder. The London Court was the strongest in the country, and, he believed, the most enthusiastic, but the Guild could not advance with only one strong Court.

W. V. deWan asked that nomination papers for the election of the committee should be returned as soon as possible. Calling upon Mr. Stevens for his talk on the correspondence course, he asserted that the response to this course was still far from satisfactory; if the course was to be continued, members must make use of it.

Mr. Stevens dealt with lessons 2 and 3 of the course, which referred respectively to mathematics and statics. He emphasised one point which he thought was not made sufficiently clear in the lessons: the difference between mass and weight; mass was always constant, whereas weight depended upon the proximity of a body capable of attracting the mass, such as the earth; weight would vary at the poles from the equator.

Replying to A. C. Polyblank, Mr. deWan gave the assurance that only F. H. Woods, general secretary, and W. A. Ward, education officer, saw the replies to the questions; no member need hesitate in sending in replies through a fear of displaying his ignorance.

New Members

Two senior and five junior members were elected, the Chairman referring to the new ruling by which applications are "vetted." He closed the meeting by referring to the Court dance, which had been a great success, well attended and well organised, thanks to Messrs. Andrews and Minns.

NEW FIRE ALARM

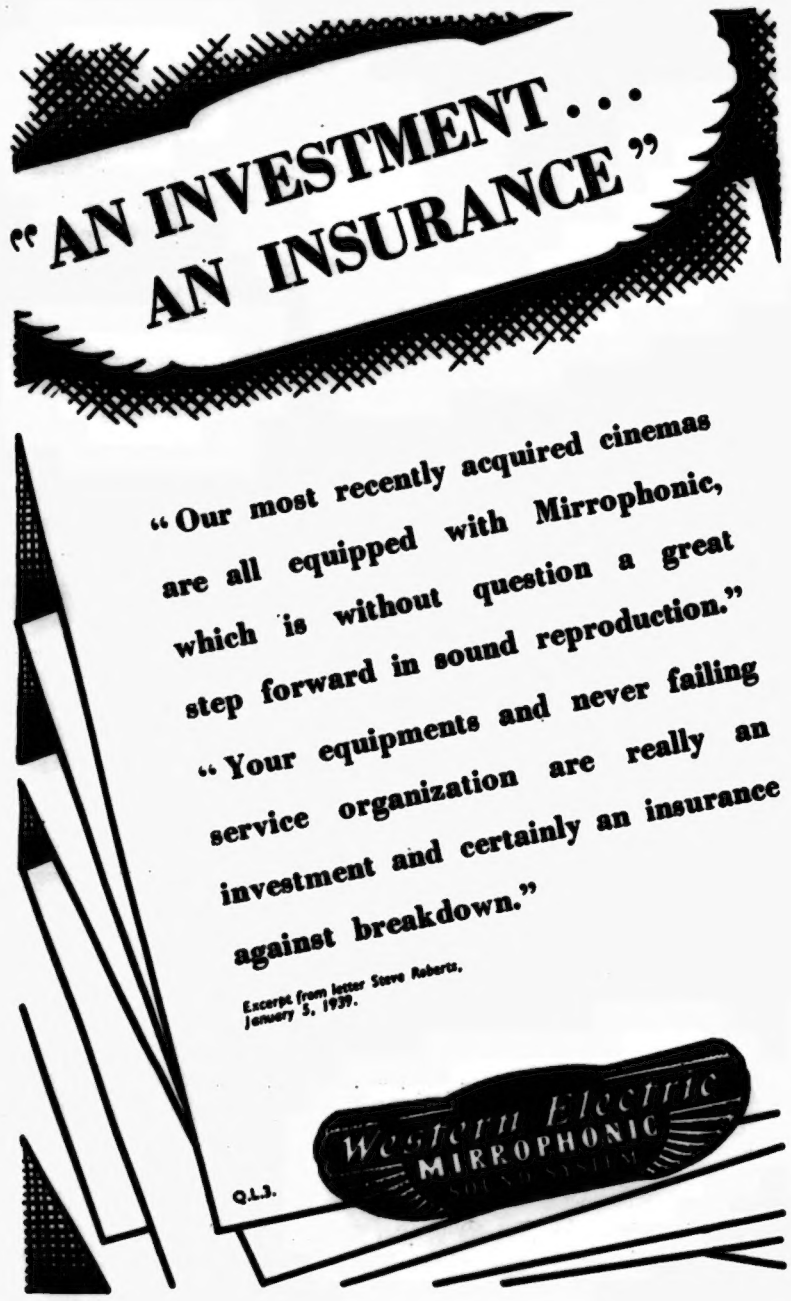
At Paramount Hollywood Studios

The installation of a 56-unit automatic electric fire alarm switchboard with connections between all buildings at Paramount Studio and the American District Telegraph office, has been completed.

With the completion of the alarm system the familiar studio emergency whistle will be permanently stilled, according to Fire Chief Guy Launders, of Paramount, who has been working with the telegraph company's technicians on the improvement for the past six months.

Included in the switchboard is a tape which records the location of blazes when a sprinkler is set off or when a fire alarm box is pulled.

This is the second major improvement in the fire department during the past three weeks. Paramount completed arrangements last week for purchase of a specially designed truck which will carry 250 gallons of water.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Excerpt from letter Steve Roberts, January 5, 1939.
Western Electric
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Q.L.3.

NEW BRITISH PATENTS

Applications

8567.—E. Alberini. Production of projected images capable of being seen in stereoscopic relief by the unaided eyes.

8482.—Baldwin Co. Electrical organs. March 16.

8,826.—S. L. Clothier and H. C. Hogencamp. Motion-picture film scanning. March 20.

8,576.—A. J. Schermuly. Kinematograph films. March 17.

8998.—J. L. Stableford. Kinematograph, etc., screens. March 21.

9481.—R. Anderle. Stereoscopic cameras. March 27.

9634.—G. F. Baldock. Stereoscopic cameras, etc. March 28.

9672, 9673.—J. Compton Organ Co., Ltd., and L. E. A. Bourn. Electrical musical instruments. March 28.

9881.—A. H. J. de Lassus St. Genies. Lenticular colour films, etc. March 29.

9829.—F. R. V. Wright and City Sale and Exchange (1929), Ltd.—Kinematograph equipment. March 29.

Specifications

502,180.—H. M. Morgan. Announcement slides, panels, or the like, especially for kinematograph or similar projectors.

502,410.—F. B. Dehn (M. Factor and Co.). Photographic make-up.

502,219.—Kodak, Ltd. Safety shutters for motion-picture apparatus.

502,520.—Electrical Research Products, Inc. Switching systems for use in photographic sound-film recording apparatus.

502,205.—G. H. B. Deck and W. R. Angus. Theatre chairs and the like.

502,613.—C. M. Weber. Constant-speed driving of films and similar tape-like material.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

Abstracts

492,711.—Kinematograph colour films bearing sound records. B. Gaspar.

A process producing kinematographic films comprising colour pictures and a sound record is characterised by the fact that in the production of dyestuff images in the film the photographic records in the film are converted into silver halide records and that the sound portion of the film is treated with a solution of a reducing agent together with a thickening agent such as starch, the film then being treated with a fixing solution which removes the silver salt from the picture portion of the film, but leaves the sound record undissolved.

In the embodiment described the coloured pictures are produced by the dye destruction process. The blackening solution applied to the sound track may be a suitable metol solution. To this may be added a fogging agent such as thiosinamine or thioacetamide.

Wetting-agents may also be added such as lignite sulphonic acids, sulphonated fatty acids, Alborite or the substances known under the registered trade marks "Nekal" and "Invadine." Specification 412,949 is referred to.

497,849.—Colour photography. Francolor.

Positive kinematograph films in colours are produced by printing two series of colour-record positive images in register on opposite sides of a film, hardening the developed film to render the gelatine insoluble, mordanting and bleaching it, apply to each side a coating consisting of a concentrated gelatine solution containing a dye, leaving this in contact with the film during part of its travel through the processing apparatus, and subsequently removing it with hot water. In carrying out the process, the developed film passes through a tanning bath of sodium thiosulphate, chrome alum, sodium sulphate and sodium carbonate, a mordanting bath of potassium ferricyanide, sulphuric acid, and ammonium bichromate and a bath of sodium bisulphite. Intermediate washing baths are provided. The film then passes over rollers for applying the coloured gelatine to both sides and is then subjected to steam jets to remove the colloid. A third colour-record image series may be added by varnishing both sides of the coloured film, *e.g.* with a celluloid varnish, re-sensitising it, printing the third image series in register with the previous images and treating this as before.

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London and Provincial Trade Screenings

NEW FILMS DUE FOR PRESENTATION DURING THE WEEK ENDING THURSDAY, APRIL 27

LONDON

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
Thur., Apr. 20	3 p.m. ...	Phœnix	Trapped in the Sky; Birth of a Queen.	Columbia ...	Jack Holt	A
,, ,, 20	6.30 p.m. ...	Phœnix	Oklahoma Kid	Warner	James Cagney ...	—
,, ,, 20	8.30 p.m. ...	Cambridge ...	Four Feathers; Moose Hunters; Ruins of Palmyra.	United Artists ...	June Duprez	—
Fri., ,, 21	3 p.m. ...	Phœnix	A Gentleman's Gentleman; Wanlust; Larry Clinton and Orch.	Warner	Eric Blore	—
Mon., ,, 24	3 p.m. ...	Phœnix	Nancy Drew—Reporter; Stardust.	Warner	Bonita Granville ...	—
Tues., ,, 25	10.30 a.m. ...	Carlton	I'm from Missouri	Paramount ...	Bob Burns	—
,, ,, 25	11 a.m. & 3 p.m.	Century Theatre	Winner Take All	20th Century-Fox	Tony Martin ...	—
,, ,, 25	3 p.m. ...	Phœnix	On Trial; Vaudeville Interlude; A Dream Comes True.	Warner ...	Margaret Lindsay	—
,, ,, 25	7 p.m. ...	Plaza	The Lady's from Kentucky ...	Paramount ...	George Raft	U
,, ,, 25	8.30 p.m. ...	Cambridge ...	Blondie Meets the Boss; Arms ...	Columbia ...	Arthur Lake	—
,, ,, 25	8.30 p.m. ...	Phœnix	Dark Victory	First National ...	Bette Davis	—
Wed., ,, 26	11 a.m. & 3 p.m.	Century Theatre	Chasing Danger	20th Century-Fox	Preston Foster ...	U
,, ,, 26	3 p.m. ...	Phœnix	Smashing the Spy Ring; Swing You Swingers.	Columbia ...	Ralph Bellamy ...	—
,, ,, 26	6.30 p.m. ...	Cambridge ...	The Kid from Texas; They Made the Land	M-G-M	Dennis O'Keefe ...	—
Thur., ,, 27	3 p.m. ...	Phœnix	Torchy runs for Mayor; Cross Roads of the Orient; Porky in Egypt.	Warner	Glenda Farrell ...	—
,, ,, 27	6.30 p.m. ...	Phœnix	Women in the Wind; Ski Girl; Swingtime in the Movies.	Warner	Kay Francis	—
Fri., ,, 28	3 p.m. ...	Phœnix	Kid from Kokomo; Pow-Wow ...	Warner	Pat O'Brien	—
Tues., May 2	8.45 p.m. ...	Cambridge ...	I Killed the Count	Grand National	——	—
Wed., ,, 3	11 a.m. & 3 p.m.	Own Theatre ...	Prison Train	Grand National	——	—

BIRMINGHAM

Fri., Apr. 21	10.30 a.m. ...	West End ...	My Wife's Relatives	British Lion ...	James Gleason ...	U
,, ,, 21	10.30 a.m. ...	Scala	The Hound of the Baskervilles ...	20th Century-Fox	Basil Rathbone ...	A
Tues., ,, 25	10.30 a.m. ...	Forum	The Lady and the Mob	Columbia ...	Fay Bainter	U
,, ,, 25	10.30 a.m. ...	Futurist	Pride of the Navy	British Lion ...	James Dunn	U
,, ,, 25	10.45 a.m. ...	Scala	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	U
Wed., ,, 26	10.30 a.m. ...	Scala	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 26	10.30 a.m. ...	Futurist	A Girl Must Live	20th Century-Fox	Margaret Lockwood ...	—
Thur., ,, 27	10.30 a.m. ...	Scala	First Offenders	Columbia ...	Walter Abel	A
,, ,, 27	10.30 a.m. ...	West End ...	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—

CARDIFF

Fri., Apr. 21	10.45 a.m. ...	Odeon	Buck Rogers, Eps. 1, 2 & 3; Voice of Europe Nos. 1 & 2.	General F.D. ...	——	—
,, ,, 21	11 a.m. ...	Empire	Orphans of the Street	British Lion ...	Tommy Ryan ...	U
,, ,, 21	11 a.m. ...	Olympia	Navy Secrets	Pathe	Fay Wray	U
,, ,, 21	11 a.m. ...	Park Hall	Ask a Policeman	M-G-M	Will Hay	U
,, ,, 21	10.45 a.m. ...	Capitol	Yes, My Darling Daughter ...	First National ...	Priscilla Lane... ...	—
Tues., ,, 25	10.45 a.m. ...	Park Hall	Society Smugglers	General F.D. ...	Preston Foster ...	—
,, ,, 25	11 a.m. ...	Empire	The Lady and the Mob	Columbia ...	Fay Bainter	U
,, ,, 25	11 a.m. ...	Odeon	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 25	11 a.m. ...	Olympia	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
Wed., ,, 26	10.45 a.m. ...	Odeon	Man's Heritage	General F.D. ...	Jackie Cooper ...	U
,, ,, 26	10.45 a.m. ...	Empire	Dark Victory	First National ...	Bette Davis	—
,, ,, 26	11 a.m. ...	Capitol	Pride of the Navy...	British Lion ...	James Dunn	U
Thus., ,, 27	11 a.m. ...	Empire	A Girl Must Live	20th Century-Fox	Margaret Lockwood ...	—

GLASGOW

Fri., Apr. 21	10.45 a.m. ...	Playhouse ...	Man's Heritage	General F.D. ...	Jackie Cooper ...	U
,, ,, 21	11 a.m. ...	La Scala ...	My Wife's Relatives	British Lion ...	James Gleason ...	U
,, ,, 21	10.45 a.m. ...	Regent	Ask a Policeman	M-G-M	Will Hay	U
,, ,, 21	10.45 a.m. ...	Regal	A Girl Must Live...	20th Century-Fox	Margaret Lockwood	—
Mon., ,, 24	11 a.m. ...	Cranston's P.H.	Forged Passport	British Lion ...	Paul Kelly	—
Tues., ,, 25	11 a.m. ...	La Scala ...	The Lady and the Mob	Columbia ...	Fay Bainter	U
,, ,, 25	11 a.m. ...	Cranston's P.H.	The Face at the Window	British Lion ...	Tod Slaughter ...	—
,, ,, 25	10.45 a.m. ...	Paramount ...	Yes, My Darling Daughter ...	First National ...	Priscilla Lane ...	—
Wed., ,, 26	10.45 a.m. ...	Picture House ...	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	U
,, ,, 26	11 a.m. ...	Paramount ...	I'm from Missouri	Paramount ...	Bob Burns	—
Thur., ,, 27	11 a.m. ...	Cranston's P.H.	First Offenders	Columbia ...	Walter Abel	A
,, ,, 27	10.45 a.m. ...	Paramount ...	Dark Victory	First National ...	Bette Davis	—

LEEDS

Fri., Apr. 21	10.45 a.m. ...	Tower	Risky Business	General F.D. ...	George Murphy ...	—
,, ,, 21	11 a.m. ...	Scala	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 21	11 a.m. ...	Ritz	Navy Secrets	Pathe	Fay Wray	U
Tues., ,, 25	10.45 a.m. ...	Scala	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 25	10.45 a.m. ...	Ritz	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
,, ,, 25	11 a.m. ...	Tower	Ask a Policeman	M-G-M	Will Hay	—
Wed., ,, 26	10.45 a.m. ...	Tower	Society Smugglers	General F.D. ...	Preston Foster ...	—
,, ,, 26	11 a.m. ...	Ritz	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
,, ,, 26	11 a.m. ...	Paramount ...	I'm from Missouri	Paramount ...	Bob Burns	—
Thur., ,, 27	10.45 a.m. ...	Scala	Man's Heritage	General F.D. ...	Jackie Cooper ...	—
,, ,, 27	10.45 a.m. ...	Ritz	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—

LIVERPOOL

Fri., Apr. 21	10.45 a.m. ...	Scala	Society Smugglers	General F.D. ...	Preston Foster ...	—
,, ,, 21	11 a.m. ...	Majestic	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
,, ,, 21	11 a.m. and 3 p.m.	Own Theatre ...	A Girl Must Live...	20th Century-Fox	Margaret Lockwood	—
Tues., ,, 25	10.45 a.m. ...	Futurist	Man's Heritage	General F.D. ...	Jackie Cooper ...	—
,, ,, 25	11 a.m. ...	Scala	First Offenders	Columbia ...	Walter Abel	A
Wed., ,, 26	10.45 a.m. ...	Trocadero ...	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	U
,, ,, 26	11 a.m. ...	Futurist	Ask a Policeman	M-G-M	Will Hay	U
,, ,, 26	10.45 a.m. ...	Scala	Yes, My Darling Daughter ...	First National ...	Priscilla Lane ...	—
Thur., ,, 27	10.45 a.m. ...	Majestic	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—

MANCHESTER

Fri., Apr. 21	10.45 a.m. ...	Oxford St. P.H.	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 21	11 a.m. ...	Deansgate P.H.	The Lady and the Mob	Columbia ...	Fay Bainter	U
,, ,, 21	11 a.m. ...	Theatre Royal ...	Pride of the Navy	British Lion ...	James Dunn	U
,, ,, 21	10.45 a.m. ...	Gaumont ...	Broadway Serenade	M-G-M	Jeanette McDonald ...	A
Tues., ,, 25	10.45 a.m. ...	Paramount ...	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	U
,, ,, 25	11 a.m. ...	Theatre Royal ...	Orphans of the Street	British Lion ...	Tommy Ryan ...	U
,, ,, 25	10.45 a.m. ...	Oxford St. P.H.	Yes, My Darling Daughter ...	First National ...	Priscilla Lane ...	—
,, ,, 25	11 a.m. ...	Deansgate P.H....	A Girl Must Live...	20th Century-Fox	Margaret Lockwood	—
Wed., ,, 26	11 a.m. ...	New Oxford ...	First Offenders	Columbia ...	Walter Abel	A
,, ,, 26	11 a.m. ...	Theatre Royal ...	Home on the Prairie	British Lion ...	Gene Autry	U
,, ,, 26	10.45 a.m. ...	Deansgate P.H....	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—
,, ,, 26	10.45 a.m. ...	Gaumont... ...	The Kid From Texas	M-G-M	Dennis O'Keefe ...	—

NEWCASTLE

Fri., April 21	10.45 a.m. ...	Queen's	Man's Heritage	General F.D. ...	Jackie Cooper ...	U
,, ,, 21	11 a.m. ...	Westgate... ...	My Wife's Relatives	British Lion ...	James Gleason ...	A
,, ,, 21	10.45 a.m. and 3 p.m.	Own Theatre ...	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	—
,, ,, 21	10.45 a.m. ...	Essoldo	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—
Tues., ,, 25	10.45 a.m. ...	Essoldo	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	U
,, ,, 25	10.30 a.m. ...	Stoll	First Offenders	Columbia ...	Walter Abel	A
,, ,, 25	11 a.m. ...	Westgate... ...	Pride of the Navy	British Lion ...	James Dunn	U
,, ,, 25	10.45 a.m. and 3 p.m.	Own Theatre ...	A Girl Must Live...	20th Century-Fox	Margaret Lockwood	—
Wed., ,, 26	11 a.m. ...	Essoldo	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
,, ,, 26	10.45 a.m. ...	Haymarket ...	Ask a Policeman	M-G-M	Will Hay	U
Thur., ,, 27	10.30 a.m. ...	Stoll	The Lady and the Mob	Columbia ...	Fay Bainter	U
,, ,, 27	10.45 a.m. ...	Essoldo	Yes, My Darling Daughter ...	First National ...	Priscilla Lane ...	—

NOTTINGHAM

Fri., April 21	10.45 a.m. ...	News House ...	Risky Business	General F.D. ...	George Murphy ...	U
,, ,, 21	10.45 a.m. ...	Ritz	Home From Home	British Lion ...	Sandy Powell ...	U
,, ,, 21	11 a.m. ...	Scala	Ask a Policeman	M-G-M	Will Hay	A
Tues., ,, 25	10.45 a.m. ...	News House ...	Society Smugglers	General F.D. ...	Preston Foster ...	U
,, ,, 25	11 a.m. ...	Ritz	Society Lawyer	M-G-M	Walter Pidgeon ...	A
,, ,, 25	11 a.m. ...	Scala	The Mystery of Mr. Wong ...	Pathe	Boris Karloff ...	U
Wed., ,, 26	10.45 a.m. ...	Ritz	Man's Heritage	General F.D. ...	Jackie Cooper ...	U
,, ,, 26	11 a.m. ...	Scala	Dead Men Are Dangerous ...	Pathe	Robert Newton ...	A
Thur., ,, 27	10.45 a.m. ...	Ritz	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	U
,, ,, 27	10.45 a.m. ...	Scala	Orphans of the Street	British Lion ...	Tommy Ryan ...	U

SHEFFIELD

Fri., April 21	10.45 a.m. ...	Central P.H. ...	The Silent Battle	Paramount ...	Rex Harrison ...	U
,, ,, 21	11 a.m. ...	Cinema House ...	Orphans of the Street	British Lion ...	Tommy Ryan ...	U
,, ,, 21	10.45 a.m. ...	Hippodrome ...	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	A
,, ,, 21	11 a.m. ...	Regent	Society Lawyer	M-G-M	Walter Pidgeon ...	A
,, ,, 21	11 a.m. ...	Union St. P.H.	The Mystery of Mr. Wong ...	Pathe	Boris Karloff ...	U
Tues., ,, 25	10.45 a.m. ...	Central P.H. ...	King of Chinatown	Paramount ...	Akim Tamiroff ...	A
,, ,, 25	11 a.m. ...	Union St. P.H.	The Face at the Window ...	British Lion ...	Tod Slaughter ...	U
,, ,, 25	11 a.m. ...	Cinema House ...	Navy Secrets	Pathe	Fay Wray	A
,, ,, 25	10.45 a.m. ...	Cinema House ...	Midnight	Paramount ...	Don Ameche	U
Wed., ,, 26	10.45 a.m. ...	Union St. P.H.	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	A
,, ,, 26	11 a.m. ...	Central P.H. ...	Made for Each Other	United Artists ...	James Stewart ...	A
,, ,, 26	10.45 a.m. ...	Central P.H. ...	Stagecoach	United Artists ...	John Wayne	A
Thur., ,, 27	10.45 a.m. ...	Union St. P.H.	A Girl Must Live...	20th Century-Fox	Margaret Lockwood	—
,, ,, 27	11 a.m. ...					

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd. by ODHAMS PRESS Ltd., Long Acre, W.C
April 20, 1939